DOCUMENT RESUME

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ABSTRACT

The elective program for tenth grade standard English outlined in this document has been designed to improve students' attitudes toward and responses to the study of language, composition, and literature. The program consists of four minicourses, each of which covers a nine-week period. The first course, required of all students, involves the study of communication skills--reading, writing, listening, speaking, and sensory awareness. The other three courses are elective, may be chosen by students from a list of described courses, and include required and supplementary reading, individualized instruction in grammar and usage, and emphasis on oral and written expression. This document contains lists of instructional goals and student needs, brief descriptions of 19 minicourses, course outlines, and additional teaching materials related to the courses. (JM)

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Nine-Week Elective Courses
for
Tenth-Grade Standard English

Hermitage High School
Henrico County, Virginia

Henrico County Schools

Committee

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Dorothy Ogden Keener
Coordinator of High School English

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Paul G. Watson, Jr., Principal

1972-73

CS 201 889

INTRODUCTION

It has been our observation that traditional English has often failed to provide for the needs of students; in fact, English for many students is the most disliked subject in the curriculum. Our aim, therefore, in designing this mini-course elective program for tenth-grade standard English is to improve students' attitudes toward and responses to the study of language, composition, and literature through the use of creative learning situations and instructional materials appropriate to their needs, interests, abilities, and educational goals.

The program will be composed of four mini-courses, each of which will be completed in a nine weeks' block of time. The first nine-week course will be required of all students and will be devoted to the study of communication skills--reading, writing, listening, speaking, and sensory awareness. The three courses to follow Communication Skills will be elective courses. Each student will be given the opportunity to choose from a list of described courses the three which he feels will be most useful and interesting to him. He will make this choice of offerings at the beginning of each nine-week period after consultation with his parents and his teacher of the preceding course. Each elective course will include required reading and supplementary reading related to the theme of the course and, in addition, individualized instruction in grammar and usage. Emphasis will be given to the student's oral and written expression of ideas generated by the literature he reads.

Evaluation of the student's work will be made in the form of a letter grade at the conclusion of each of the four mini-courses. However, students and parents will receive a progress report during the fifth week of each course and earlier if the teacher of the course feels that it will be helpful. The grade earned for each course will be determined by both the student's and the teacher's evaluation of his work. The student's final grade for tenth-grade English will be an average of his grades for the four nine-week courses.

We believe that this program will give students freedom to develop responsibility for making their own decisions and will make the best use of teachers' special talents.

The Committee

TO: Hermitage High School Students Scheduled for the
Mini-Course Elective Program in English 10 and
Their Parents.

FROM: Paul W. Watson, Jr., Principal of Hermitage High School
Dorothy Ogden Keener, Coordinator of High School English

You have been selected by computer to take part in a new and exciting approach to the teaching of English. A committee of four tenth-grade English teachers has designed a mini-course elective program for the 1972-73 school session. The aim of this program is to increase your knowledge and your enjoyment of language, composition, and literature through the use of creative learning situations and instructional materials appropriate to your needs, interests, and educational goals.

The program will be composed of four mini-courses, each of which will be completed in a nine weeks' block of time. The first nine-week course will be a required course in Communication Skills--reading, writing, listening, speaking, and sensory awareness. The three courses remaining will be elective courses. You will be given the freedom and responsibility of choosing from a list of described courses the four which you feel will be most useful and interesting to you. You will make a choice at the beginning of each nine-week period after consultation with your parents and your teacher of the preceding course. Each elective course will include required reading and supplementary reading related to the theme of the course and, in addition, individualized instruction in grammar and usage. Emphasis will be given to the oral and written expression of ideas generated by the literature you read. Some of the subjects which will be offered as elective courses will be concerned with humor in literature, poetry of today's music, the theme of love, stories about sports, attitudes toward war, the individual in society, the prejudice theme, and suspense stories.

Evaluation of your work will be made in the form of a letter grade at the conclusion of each of the four mini-courses. However, you and your parents will receive a report on your progress during the fifth week of each course. The grade you earn for each course will be determined by both your evaluation and your teacher's evaluation of your work. Your final grade for English 10 will be an average of your grades for the four nine-week courses.

GENERAL INSTRUCTIONAL GOALS

1. To improve students' attitudes toward English by replacing the stigma of requirement with the privilege of election.

2. To increase teacher effectiveness by better matching of the teacher's special knowledge, talent, or interest to specific teaching responsibilities.

3. To develop further each student's ability in oral, written, and non-verbal communication.

4. To help students to discover the relevancy of both classical and contemporary literature to their own experiences.

5. To encourage students to assume responsibility for their own learning.

6. To develop further cognitive and affective learning and reflective and psychometric skills.

7. To help students develop positive attitudes toward reading by providing for each student's level of reading comprehension.

STUDENTS' NEEDS

1. Need to be met with an approach which will vitalize language, composition, and literature for him.
2. Need to be aware of his own humaness and the humaness of others.
3. Need to be aware of his own potential.
4. Need to improve communication skills.
5. Need to make valid choices and to accept the responsibility for his choices.
6. Need for individual attention and instruction.
7. Need to develop self-discipline.
8. Need to appreciate the arts.
9. Need to become a positively involved member of the learning community.
10. Need to develop an open-mindedness which enables him to contribute to and benefit from others.
11. Need to distinguish between fact and opinion.
12. Need to develop self-confidence and a more satisfactory self-image.
13. Need to understand his own feelings and how they affect his behavior towards others.
14. Need to experience success.
15. Need to evaluate the degree of success he attains.
16. Need to experience curiosity.
17. Need to experience the joy of creativity.
18. Need to recognize that he has a system of values.

DESCRIPTIONS OF COURSES

1. WHY WAR?

The twentieth century has seen the full horror of war from the trench warfare of World War I to the atomic bomb. Where does it all get us, and what do those directly involved in the fighting have to say? This course will include reading and discussing such literature as All Quiet on the Western Front, Hiroshima, and The Trojan Women.

2. THE SPINE TINGLER

What do you think of witches and ghosts, horror stories and mysteries? Stories such as Arsenic and Old Lace, The Twilight Zone, Frankenstein, and Happiness Is a Warm Corpse will scare you all to death.

3. HUMOR IN LIFE

What makes you laugh? Do you laugh sometimes when you could also cry? Can you laugh at yourself and your own mistakes? Laughter is a very good way to relieve tension, and in our world laughter is sometimes forgotten. Through the great minds and wit of Mark Twain, Charles Shultz, W. C. Fields, James Thurber and other great humorists, we will try to revive the often-lost gift of laughter.

4. LOVE, SWEET LOVE

"How do I love thee?" Do you understand love? Many famous couples throughout history and literature have faced complicated and difficult problems because of the emotion of love. Would you like to learn more about this complex subject that has fascinated and motivated the lives of human beings throughout the centuries? This study will move from traditional views of love in fiction and Shakespearean sonnets to more contemporary expressions like The Fantasticks, Love, musical love poems, and A Farewell to Arms. We will attend the Virginia Museum's production of Cyrano de Bergerac in November.

5. ROUGH AND TOUGH

This course explores the world of incredible athletic feats, daredevil motorcycle rides, gang warfare, and courageous fighting on the American frontier. It deals with real and fictional heroes in biographies, novels, poetry, and songs. Students will study and discuss *The Loneliness of the Long-Distance Runner*, *True Grit*, *Sports Illustrated*, *The Contender*, and *Brian's Song*.

6. THE INDIVIDUAL

How does it feel to be different? Can you be part of a crowd and still be an individual? Is it better to conform or to be unique? What makes you different from everyone else? Being an individual is a challenge as you will see in *The Catcher in the Rye*, *The Bet*, *A Man for All Seasons*, and *The Old Man and the Sea*.

7. MUSIC TODAY--ITS POETRY AND MESSAGE

What feelings are today's songwriters expressing? Love? Protest? Fear? Dreams? Drug experiences? Find out what writers like Carole King, James Taylor, Jim Morrison, Elton John, Bob Dylan, and Paul Simon are revealing about themselves and society in their songs and poems.

8. PREJUDICE

What is prejudice? What are your prejudices? Does having prejudices make you a good, bad, or normal individual? Through the study of such works as *Black Like Me* (Negro), *Chicano* (Mexican), and *House Made of Dawn* (Indian)--we will find out about human prejudices: what they are, how we come by them, and what we can do to lessen them.

9. ONCE UPON A TIME

Many times as children we have heard this line. Fairy tales, fables, tall tales, and legends are all a part of growing up. Where do these stories come from? Do they mean anything to us today? *Aesop's Fables*, Anderson's *Fairy Tales*, the tall tales of the American West are among the stories to be read and discussed.

10. THOSE STRANGE CREATURES--THE GODS AND GODDESSES

Greeks, Romans, Norsemen, Indians and others all told stories about their own gods and goddesses. A person had to be careful in those days because if he angered a god, he might be changed into anything from a bull to a constellation. This course will cover the mythology of different peoples and some of the stories written to explain their worlds.

11. TELEVISION--IDIOT BOX OR ARTISTIC COMMUNICATION?

How many hours a day do you spend watching television? Do you consider what you see merely entertainment or an artistic expression of life? This course will focus on television programing in terms of its use of themes, realism, humor, farce, satire, news reporting, plots, characterization, cinematography, musical scores, acting techniques, and ratings. Students will become critics and playwrights--producing their own television shows through videotape. Readings will come from newspapers, magazines, and fiction used as scripts.

12. THE MYSTERY OF OUTER SPACE

Outer space has fascinated man for centuries. Are there strange life forms on other planets? Are there really a number of planets like Earth in the sprawling galaxies beyond our sight? This course will cover such science fiction as Bradbury's "There will Come Soft Rains," Heinlein's Stranger in a Strange Land, Well's The War of the Worlds, and stories by such science fiction notables as Jules Verne, Isaac Asimov, Arthur C. Clarke, and A. E. Van Nogt.

13. WRITE ON!

Do you enjoy writing? Do you think you need some help in this form of communication? Would you like to know more about the different forms of writing--poetry, essays, short stories? This course will give you a chance to express yourself on paper in many different ways.

14. THE CITY IN THE U.S.A.

Would you rather live in the country or the city? Seventy percent of the population of the United States faces the city problems of pollution, unemployment, transportation, housing, recreation, and government. Artists and writers communicate the moods and problems of city life in their works. You will read on this urban theme and write personal accounts.

15. NEW VOICES FROM DIXIE

The South has produced many important writers in the twentieth century. Each of these writers should help you to understand the people, culture, and history that surrounds us today. You will read short stories and novels by such writers as Faulkner, Porter, Page, Welty, Cable, O'Connor, and McCullers.

16. SUPERSTARS

What is a "hero"? What makes one man a hero and another man not? Starting with the noble characteristics bestowed upon the hero by the Poetics of Aristotle and leading up to and through the modern anti-hero, we will discuss his role and importance in society. Heroes of legends such as King Arthur and works of contemporary authors such as Hemingway and Faulkner will be discussed.

17. ALL THE WORLD'S A STAGE

Are characters in plays real people or are they merely created from the dramatist's imagination? You will discover the importance of the drama throughout history and the way it has been used to depict human characteristics, problems, and pleasures. The works of such playwrights as Ibsen, Chekhov, Inge, Miller, and Williams will be used in the course.

18. THE STRUCTURE OF OUR LANGUAGE

Is grammar a mystery to you? Can you figure out the puzzles of our language? Does your writing reflect a lack of understanding of language usage? Do you simply enjoy grammatical structure? This course will give you a chance to learn how our language works.

19. THE ART OF THE MOTION PICTURE

Over the past years film has become as much an art form as literature, painting, sculpture, and architecture. Being a very adaptable medium, film is capable of providing serious education, pure entertainment, and social protest. While emotion and spiritual experience are shown through other arts, rarely are they presented with the ease of the film. We will investigate this medium in its past and present forms.

TO: Ninth Grade Students at Brookland Middle School
Who Will Attend Hermitage High School

FROM: Hermitage High School English Department

SUBJECT: Elective Program in Tenth-Grade English

Next year some of you will have the opportunity to choose certain segments of your English class. Please list, in order of preference, the four units of study you think would be most interesting and helpful to you. (Write the number and the title of each unit.) If you have suggestions for other units, list them on the back of this sheet. This is only a survey to help us in our planning. You are not committing yourself to take any of these units. You should, however, make your choices thoughtfully.

Student's name ______________________________

English teacher ______________________________

Courses preferred:

1) ______________________________

2) ______________________________

3) ______________________________

4) ______________________________

RESULTS OF THE SURVEY OF STUDENTS' INTERESTS IN COURSES DESCRIBED (BROOKLAND MIDDLE SCHOOL)

In May of 1972 an elective-program explanation sheet and the tentative mini-course descriptions were given to the rising tenth-grade students at Brookland Middle School. The committee asked that the survey be administered to students in standard English classes who would be attending Hermitage High School for the 1972-73 session. 248 students participated in the survey. Students were asked to list in order of preference their first four choices of the nineteen course descriptions. The committee then tallied the results in two ways.

The procedure for the first tally was to assign a point value to each choice. The student's first choice was assigned a point value of four points; second choice, three points; third choice, two points; and fourth choice, one point. The results of this tally are:

1.	THE SPINE TINGLER	445 points
2.	ROUGH AND TOUGH	304 points
3.	MUSIC TODAY--ITS POETRY AND MESSAGE	284 points
4.	HUMOR AND LIFE	257 points
5.	WHY WAR?	169 points
6.	LOVE, SWEET LOVE	162 points
7.	THE INDIVIDUAL	153 points
8.	PREJUDICE	145 points
9.	THE MYSTERY OF OUTER SPACE	117 points
10.	TELEVISION--IDIOT BOX OR ARTISTIC COMMUNICATION	93 points
11.	THOSE STRANGE CREATURES--THE GODS AND GODDESS	74 points
12.	ONCE UPON A TIME	67 points
13.	ART OF THE MOTION PICTURE	54 points
14.	SUPERSTARS	25 points
15.	WRITE ON!	19 points
16.	THE CITY IN THE U.S.A.	18 points
17.	THE STRUCTURE OF OUR LANGUAGE	12 points
18.	NEW VOICES FROM DIXIE	12 points
19.	ALL THE WORLD'S A STAGE	6 points

A second tally was made of only the students' first and second choices. A direct count was taken of the number of times each course was selected as a first choice and as a second choice. The results of the first and second choices combined are as follows:

	COURSE TITLE	1st CHOICE	2nd CHOICE	TOTAL
1.	THE SPINE TINGLER	60	39	99
2.	ROUGH AND TOUGH	44	22	66
3.	MUSIC TODAY--ITS POETRY AND MESSAGE	37	19	56
4.	HUMOR TODAY	13	39	52
5.	WHY WAR?	24	12	36
6.	LOVE, SWEET LOVE	10	20	30
7.	PREJUDICE	12	17	29
8.	THE INDIVIDUAL	7	20	27
9.	THE MYSTERY OF OUTER SPACE	6	15	21
10.	TELEVISION--IDIOT BOX OR ARTISTIC COMMUNICATION	12	5	17
11.	THOSE STRANGE CREATURES--THE GODS AND GODDESSES	6	8	14
12.	ONCE UPON A TIME	6	6	12
13.	THE ART OF THE MOTION PICTURE	4	7	11
14.	THE CITY IN THE U.S.A.	1	2	3
15.	WRITE ON!	1	1	2
16.	SUPERSTARS	1	1	2
17.	THE STRUCTURE OF OUR LANGUAGE	1	1	2
18.	ALL THE WORLD'S A STAGE	0	1	1
19.	NEW VOICES FROM DIXIE	0	1	1

The results of the survey indicated to the committee that the first eight courses should be offered for the experiment in tenth-grade English mini-courses.

OFFERINGS FOR 1972-73 SESSION
BASED UPON SURVEY RESULTS

Required Course

COMMUNICATION SKILLS

This course will be concerned primarily with improving the student's communication skills. Writing, speaking, listening, reading, and sensory awareness will be developed through a variety of learning experiences. Emphasis will be given to the exactness required in writing effectively. Julius Caesar and A Separate Peace will be the literary selections used for common studies. Students will read books of their own choice as supplementary readings.

Elective Courses

THE SPINE TINGLER

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RESOURCES AND MATERIALS

Basic Readings

Saint Joan, Shaw
The Language of Man (Book Four, ed., Joseph Fletcher Littell)
The Language of Man (Book Five, ed., Joseph Fletcher Littell)

Supplementary Readings

Jonathan Livingston Seagull, Bach
Hey Dummy, Platt
The Boy Who Could Make Himself Disappear, Platt
Don't Play Dead Before You Have To, Wojciechowska
The Skating Rink, Lee
Johnny Got His Gun, Trumbo

Audio-Visual Resources

Films: Why Man Creates
Signs, Signals, and Symbols
Young Film Makers
This Is Advertising
Dialects
The Hand

COMMUNICATION SKILLS

Writing Listening
Speaking Reading
Sensory Awareness

DESCRIPTION

This course will be concerned primarily with improving the student's communication skills. Writing, speaking, listening, reading, and sensory awareness will be developed through a variety of learning experiences. Emphasis will be given to the exactness required in writing effectively. Julius Caesar and A Separate Peace will be the literary selections used for common studies. Students will read books of their own choice as supplementary readings.

OBJECTIVES

Writing

1. A student should be able to express his ideas openly and freely.
2. A student should understand the concept of "sentence sense" and demonstrate his understanding in his writing.
3. A student should recognize and avoid problems of coherence in sentence structure, such as those involving the placement of words, phrases, and clauses.
4. A student should be able to use effectively and consistently the rules of capitalization, punctuation, and spelling.
5. A student should be able to apply the rules of agreement, the cases of pronouns, and the tenses of verbs in his writing.
6. A student should be able to develop a logical and well-organized outline which he will follow in writing a paragraph or a longer paper.
7. A student should be able to make each sentence of a paragraph contribute to the development of a topic sentence.
8. A student should be able to make each paragraph contribute to the "controlling idea" in the development of a composition.
9. A student should be able to recognize and write paragraphs of simple narration, description, exposition, and opinion and persuasion.

10. A student should be able to develop a paragraph by using one of the following methods: facts, examples, incidents, reasons.

Speaking

1. A student should be able to determine the level of language appropriate to the given situation.
2. A student should organize his oral communication for both informal and formal presentations.
3. A student should learn how to make relevant comments.
4. A student should know when to speak; he should learn to respect the opinions of those with whom he is involved in discussion.

Listening

1. A student should be able to discriminate between important and unimportant ideas communicated to him.
2. A student should be able to demonstrate his understanding of information presented to him orally by summarizing and interpreting the content.

Reading

1. A student should be able to reveal his understanding of what he reads by explaining or interpreting the material read.
2. A student should adjust his speed and the care he takes in reading to the purpose and difficulty of the material.
3. A student should learn to appreciate classical as well as contemporary literature.
4. A student should master dictionary skills for determining definitions and pronunciations.

Sensory Awareness

1. A student should be aware of his own senses as a means of communication.
2. A student should be aware of "body language" as non-verbal communication.
3. A student through his senses of touch, smell, taste, sight, and hearing should be observant of that which he encounters daily.

SUGGESTED ACTIVITIES

Composition

1. Ask one of your classmates to edit your paper in relation to the composition skills you have been learning.
2. Ask one of your classmates to summarize the message of your writing as a test of your intended purpose.
3. Describe a famous person without using names or biographical facts and have classmates guess the subject.
4. Write a letter to an imaginary pen pal introducing yourself.
5. Respond to an imaginary letter written by one of your classmates with a letter of your own.
6. Listen to an unfinished story read by your teacher and write an original ending.
7. Write your reactions to the film Adventures of an Asterisk and to other reaction films.
8. Watch an unexpected scene staged in the classroom and write about the details that you see and hear.
9. Listen to a recording and describe the mood of the music.
10. Listen to a recording and supply a fitting setting for such a melody.
11. Listen to a recording and discuss its effect upon you.
12. Keep a daily journal of personal reflections on your experiences, feelings, and impressions.
13. Write a dialogue between you and a famous person.
14. Write a story based on a dialogue you have overheard.
15. Organize and support your opinion on a controversial issue.
16. Persuade a friend to your way of thinking on the solution of one of the problems facing society today.
17. Compare and contrast two individuals shown in the same photograph.
18. Write about the smells you encounter as you are taken on a walk around the school.
19. After being blindfolded, describe the object placed in your hand.

20. Develop your sensory awareness by viewing the filmstrips and posters in Come to Your Senses.
21. Use the book Stop, Look, and Write as directed by your teacher to improve your written expression.
22. Explain how to find and check out a book from the library without using the help of the librarian to find the book.
23. Use the models and exercises in Composition: Models and Exercises as directed by your teacher to improve your writing skill.
24. Write a diamante to show your knowledge of descriptive words. (See Breakthrough p. 216-217)
25. Make a list of things which you appreciate through your five senses by answering the question, "What are the loveliest things you know?" (See Breakthrough p. 228)
26. Use concrete expressions to explain such abstract qualities as happiness, misery, loneliness, and joy. (Use the form of "Happiness is . . . .")

Literature

1. Write and present a dramatic monologue on a character from Julius Caesar or A Separate Peace.
2. Stage a mock trial of Brutus or Gene.
3. Compete in a "College Bowl" situation with another class on one of the common studies choices. (Preparation of questions and selection of teams will be made by the students.)
4. Paraphrase selected passages from Julius Caesar.
5. Compare and contrast Gene and Finny.
6. Write and produce a television script from a chapter in A Separate Peace.
7. Write a scene from Julius Caesar in modern English in either dramatic or narrative form.
8. Present an oral presentation on some aspect of Shakespeare's England using audio-visual devices.
9. Dramatize the assassination or forum scene from Julius Caesar.

RESOURCES AND MATERIALS

Basic Text and Readings

Composition: Models and Exercises 10
Composition: Models and Exercises C
Julius Caesar
A Separate Peace
Stop, Look and Write

Supplementary Readings

Students will be encouraged to read as many books as they can; however, each will be expected to read at least one book other than those required for close study. No formal book reports will be required The student will be given the freedom to make his own choice of books and will record his comments in the form of a statement supported by evidence from the book.

Audio-Visual Materials

Adventures of an Asterisk (reaction film)
Come to Your Senses (filmstrips on writing awareness)
Julius Caesar (field trip)
Julius Caesar (filmstrip)
Julius Caesar: Rise of the Roman Empire (film)
Punctuation Series (filmstrip)
Shakespeare's Theatre (film)
S.R.A. Composition Series (transparencies on topic sentences and the paragraph)

Other Resources

Breakthrough
Body Language
Conlin's Modern Grammar and Composition, #2
Success in Writing, #1

SEQUENCE FOR THE COURSE ON COMMUNICATION SKILLS

1. Have the Information Sheet completed.
   Have the Attitude Check List completed.
   Discuss class procedures such as plans for supplementary reading.
   Give directions for journal writing. (Use spiral notebook.)
   Explain the elective program to students.

2. Give Diagnostic Test.

3. Writing sample of a personal nature
   Starters: Who are you?
   What are you doing?
   Where are you going?

4. Adventures of an Asterisk
   Show the film.
   Write about it.
   Show it again.
   Talk about it.

5. Begin Sensory Awareness
   Use Scholastic Kit called "Come to Your Senses."

6. Composition
   Topic Sentence
   "Working Outline"
   Description
   Narration
   Opinion and Persuasion
   Exposition
   Facts
   Examples
   Incidents
   Reasons

Under this Composition Unit comes the study of language, including grammar and usage. Students will work on individual problems in usage, mechanics, and sentence structure.

7. A Separate Peace

   Julius Caesar

   Two classes will do A Separate Peace while the other two classes do Julius Caesar. Then they will switch. This will provide an opportunity for team teaching.

THE SPINE TINGLER

DESCRIPTION

What do you think of witches and ghosts, horror stories and mysteries? Stories such as Arsenic and Old Lace, Frankenstein, The Twilight Zone, and Happiness Is a Warm Corpse will scare you all to death.

OBJECTIVES

1. A student who does not like to read should become interested by reading material usually termed "light reading."
2. A student should develop and expand the scope of his reading through classical and contemporary writers of suspense.
3. A student should be able to discriminate between books termed "light reading" and those termed "literature."
4. A student should be able to apply his knowledge of literary techniques and the elements of setting, plot, and character in discussing and writing about the material he reads.
5. A student should be aware of the techniques and conventions often used in the mystery-horror story.
6. A student should be able to communicate clearly and in acceptable form his ideas and feelings about what he reads.

SUGGESTED ACTIVITIES

1. Dramatize one of the stories from The Twilight Zone.
2. Tell your favorite ghost story to the class in the most original way you can devise.
3. Discuss the use of irony in a story by Poe or Saki.
4. Write the opening paragraph of a story emphasizing mood or atmosphere.
5. Compare and contrast the movie version of Frankenstein or Dracula with the book and give your justification of the changes and revisions made in the movie version.
6. Relate a frightening incident in your life. (You may use an entry from your Journal if you wish.)
7. Write a television script for one of the horror stories you have read.
8. Join with a small group and choose a television script written for No. 7 to produce on video-tape.

9. Read any two novels from the supplementary reading list and write a paper pointing out the similarities and differences in the plots.
10. Make a tape of sounds appropriate for a horror story.
11. Discuss within a small group the importance of word choices in an eerie poem, and report on any changes you would make.
12. Make a list of words encountered in your readings with which you are unfamiliar, and show how you can use these words effectively.
13. Characterize the main character in any modern Gothic novel.
14. Pretend you live in an haunted house, and write a letter to a friend describing the house and your encounters with the ghost.
15. Describe the set of *Arsenic and Old Lace* as you would design it for a contemporary production.
16. Rewrite any portion of the worst suspense story you have read and try to improve it.
17. Interview friends and relatives and ask them to relate to you their favorite ghost stories.
18. Work in a small group and describe common characteristics of stories you have read which would be classified as "literature" or "light reading."
19. Make a collage suggesting a suspenseful atmosphere using pictures and words.

RESOURCES AND MATERIALS

Basic Readings

Frankenstein, Mary Shelley
Happiness Is A Warm Corpse, Alfred Hitchcock, ed.
The Twilight Zone, Rod Serling
Arsenic and Old Lace, Joseph Kesserling
"The Lonely," Rod Serling
"The Monkey's Paw," W. W. Jacobs
"The Necklace," Guy de Maupassant
"The Cask of Amontillado," E.A. Poe
"The Tell-Tale Heart," E. A. Poe
"The Invisible Man," G. K. Chesterton
"August Heat," William F. Harvey
"The Jam," Henry Slesar
"The Raven," E. A. Poe
"The Skater of Ghost Lake," William R. Benet
"Daniel Webster's Horses," Elizabeth Coatsworth

- "Some Ghosts Are not Easy to Explain," Allan Spraggett
- "Washington Prophetess," Allan Spraggett
- "The Bertha Huse Case," William James

Supplementary Readings

- Short Stories
  - "The Red-Headed League," O. Henry
  - "Night Drive," Will F. Jenkins
  - "The Birds," Daphne DuMaurier
  - "The Purloined Lerrer," Poe
  - "The Interlopers," Saki
- Poetry
  - "The Highwayman," Noyes
  - "The Ballad of the Harp Weaver," Millay
  - "Old Christmas Morning," Helton
- Drama
  - *Sorry, Wrong Number*, Fletcher
  - "The Monkey's Paw," Parker
- Novels
  - *Rebecca,* Daphne DuMaurier
  - *Dracula*, Brom Stoker
  - *The Yellow Mask,* Wilke Collins
  - *Hound of the Baskervilles*, Sir Arthur C. Doyle
  - *The Haunting of Hill House*, Shirley Jackson
  - *The Moon-Spinners,* Mary Stewart
  - *We Have Lived in the Castle*, Shirley Jackson
  - *Something Wicked This Way Comes*, Ray Bradbury
  - *Airs Above the Ground,* Mary Stewart
  - *The Metamorphosis*, Franz Kafka
- Story Collections
  - *The Fourth Ghost Book*, James Turner, ed.
  - *Twelve Tales of Suspense and the Supernatural,* Davis Grubb
  - *Horror Times Ten*, Alden Norton, ed.
  - *Black Magic: 13 Chilling Tales,* Don Ward, ed.
  - *Ghosts and Things*
  - *Time Bomb and Other Stories of Mystery and Suspense,* Peggy Doherty
  - *Vampires: The Undead Dead*, Wagner, eds.
  - *Speak of the Devil: 17 Diabolic Tales,* Ned Hoopes, ed.
  - *Monster Mix,* Robert Arthur, ed.
  - *Stories for the Dead of Night*, Don Cungdon, ed.
  - *Hard Day at the Scaffold*, Alfred Hitchcock, ed.
  - *Scream Along with Me,* Alfred Hitchcock, ed.

Stories Not for the Nervous, Alfred Hitchcock, ed.
New Stories from the Twilight Zone, Rod Serling

Audio-Visual Materials

- Films
  - "Phantom of the Opera" (Silent)
  - "Frankenstein"
  - "Dracula"
  - "Masque of the Red Death"
- Filmstrip
  - "Edgar Allan Poe"

Other Resources

- Teacher Resources
  - *Prose of Revelance* #1, Kenneth Weber
  - *Something Strange,* Smiley, Paterno, Jarmon, eds.

ROUGH AND TOUGH

DESCRIPTION

This course explores the world of incredible athletic feats, daredevil motorcycle rides, gang warfare, and courageous fighting on the American frontier. It deals with real and fictional heroes in biographies, novels, poetry, and songs. Students will study and discuss The Loneliness of the Long-Distance Runner, True Grit, Sports Illustrated, The Contender, and Brian Piccolo: A Short Season.

OBJECTIVES

1. A student should be motivated to read more extensively through the presentation of reading material on the subject which he has chosen.
2. A student should learn to appreciate and enjoy good literature by his evaluation of what he reads.
3. A student's understanding of the role of an athlete in American life should be extended through reading and discussion.
4. A student should try to understand the importance of winning and losing as psychological factors in the life of any person.
5. A student should deal with the complex subject of competition as a human drive.
6. A student should deal with the ethical questions involved in being a sports figure and in the sports themselves.
7. A student should recognize the dangers involved in sports.
8. A student should be able to communicate clearly and in acceptable form his ideas and feelings about what he reads.

SUGGESTED ACTIVITIES

1. Explain the factors that you think have contributed to America's almost fanatical interest in sports.

2. Discuss the effect of sports on American society. (How have sports affected business, clothing styles, ethical values, concepts of the hero, race relations, language, automotive designs, and social status?)

3. Research and report on how a major American sport originated.

4. Write a newspaper article covering a Hermitage athletic event.

5. Write a newspaper article covering any athletic event.

6. Write a process theme on a sports-related topic, e.g., "How to Throw a Football."

7. Write a narrative focusing on an experience of losing or winning.

8. Discuss action-packed verbs and what they convey. Use them in your writing and speaking.

9. Prepare and conduct a survey of your classmates dealing with some ethical and controversial problems in the sports world.

10. Investigate and explain the jargon of a specific sport.

11. Explain to your classmates about words differing from sport to sport such as "run" in baseball, football, and skiing.

12. Write headlines to articles given to you about sports.

13. Write captions to photographs dealing with sports.

14. Make a collage showing competition in sports.

15. Make a collage dealing with sports which reflects one emotion such as excitement, defeat, or pain.

16. Participate in a role-playing situation in which you take the role of the winner or the loser.

17. Write a paper dealing with the moral questions involved in hunting, rodeos, or some other sport.

18. Write a paper giving your opinion on the ethical questions involved in a specific business merger in the world of sports. (Sources: newspapers, magazines, and news reports)

19. Discuss the moral problems dealing with the question of using players as pawns. (Sources: See #18)

20. Discuss the differences between a sport as an occupation and as recreation.

21. Discuss the questions of human endurance and injury--the use of pain pills, pep pills, and other "endurance" drugs.

22. Analyze the spectator needs fulfilled by a sport.

23. Find an article that shows a distinctive bias. Explain and prove how the article is biased toward a certain player or team.

24. Write an account of a sports defeat using the most colorful language you can devise. Then report the same situation using standard or formal level language to show that jargon provides life, color, and excitement.

25. Give a five-minute newscast of a television game or a Hermitage game.

26. Report on an interview with a famous sports figure revealing his background, problems, achievements, and personality.

27. Write a letter to your hero in the world of sports asking him questions that would help you to understand him as an athlete and as a person.

28. Write a sports column explaining the accomplishments of a favorite team or player during one season.

29. Research and report on a famous woman athlete.

30. Research and report on a woman figure in history who displayed great courage.

31. Write a comparison and contrast paper on two players in the same sport.

32. Write a comparison and contrast paper on two models of racing cars.

33. Give a report on last summer's Olympics.

34. Prepare, give, and summarize a survey dealing with ethical questions in the sports world. Survey players and coaches.

35. Choose one of the well-known sayings presented below. Support or attack one of them.

   a. "It's not whether you win or lose; it's how you play the game."
   b. "Winning isn't everything; it's the only thing." (V. Lombardi)
   c. "You win some; you lose some; and some are rained out."
   d. On any given Sunday, anyone can win.
   e. A winner never quits and a quitter never wins.

RESOURCES AND MATERIALS

Basic Readings

The Loneliness of the Long-Distance Runner, Alan Sillitoe
True Grit, Charles Portis
The Contender, Robert Lipsyte
One issue of *Sports Illustrated*

Short Selections:
"Oh Who Is That Young Sinner," Houseman
"Street Corner College"
Haiku by Basho
"Blackberry Pit," Hamilton
From *Instant Replay*, Kramer
From *Bullfighting*, Steinbeck
From *Goliath, Typecast to Lose, Finally Didn't*, Larner
From *Who Do You Think You Are--Dempsy?*, Gallico
From *A Formula for Family Fitness*, Prudden

Supplementary Readings

Brian Piccolo: A Short Season, Morris
The Wild One, Cassiday
The Babe Ruth Story, Ruth
Bart Starr, Devaney
Chicano Cruz, Cox
From Ghetto to Glory--The Story of Bob Gibson, Gibson and Pepe
Jackie Robinson, Shapiro
The Jim Thorpe Story, Schoor
Pro Quarterback, *Y. A. Tittle* and Howard Lisn
The Quality of Courage, Mantle
Wilt Chamberlain, Sullivan
Hot Rod, Felsen
Crass Club, Felsen
Count Me Gone, Johnson
The Cool World, Miller
Cross and the Switchblade, Wilkerson
Durango Street, Bonham
Basketball Is My Life, Cousy

Supplementary Readings (cont'd.)

Baseball Is a Funny Game, Garogiola
I Always Wanted to Be Somebody, Gibson
Mr. Clutch, The Jerry West Story, West
Stand Tall--The Lew Alcindor Story, Pepe
Willie Mays, Kytle
Cassius Clay, Lewis
The Amazon Mets, Mitchell
Sandy Koufax, Mitchell
Wild Wheels, Rathjen
Drag Strip, Gault
Day of the Drag Race, Harkins
High Gear, Jones
The Runaway Back, Maule
The Miler, Nelson
Hockey Wingman, O'Brien
Bonus Boy, Olson
Three Men on Third, Olson
Go, Team Go, Tunis
Yeah Wildcat, Tunis
The Outsiders, Hinton
Great American Autos, Brooks
The Red Car, Stanford
Frazier/Ali, Vecsey
Go Up for Glory, Russell
Dirt Track Summer, Gault
Run, Baby Run, Cruz
On City Streets, Larrick
Andretti, Libby
Argentine Road Race, Harkins
Black Tiger, O'Connor
Bucket of Thunderbolts, Olson
Cars at Speed--Grand Prix Circuit, Daley
Fast Green Car, Butterworth
Hot Rod Patrol, Bowen
Mexican Road Race, O'Connor
On Two Wheels, McKay
Parnelli--Story of Auto Racing, Libby
Road Rocket, Felsen
Roaring Road, Olson
Speedway Challenge, Gault
Street Rod, Felsen
Thunder Road, Gault
What's It Like Out There, Andretti
Wild Wheels, McKay
Arnold Palmer, Palmer
Baseball's Unforgettables, Davis
Black Athlete, Orr
Blackthink, Owens

Supplementary Readings (cont'd.)

- Bobby Orr and Big Bad Bruins, Fischler
- Bobby Richardson Story, Richardson
- Bogey Man, Plimpton
- Can't Anybody Here Play the Game, Breslin
- Complete Book of Auto Racing, Engel
- Frank Gifford's Golden Year, Wallace
- Gordie Howe, Fischler
- Great Moments in Pro Hockey, Camelli
- Guinness Book World Records 10th Edition, Editors
- Hockey Is Battle Punch Imlock's Own Story, Young
- Incredible Athletic Feats, Benaugh
- I Play to Win: My Own Story, Mikila
- Incredible Knicks, Pepe
- Incredible Mets, Allen
- Jerry Kramer's Farewell To Football, Schaff
- King of Hill: Norman Mailer on Fights of the Century, Mailer
- Levels of the Game, McPhee
- Little Men in Sports, Fox
- My Turn at Bat, Williams
- Official Major League Baseball Record Book
- Official NFL Record Book 1970, N. F. League
- Perfect Game, Seaves
- Pro: Frank Beard on Golf Tour, Schaap
- Sense of Where You Are, McPhee
- Sports Shorts, Davis
- Willis Reed, Fox
- Winners Never Quit, Pepe
- World of My Own, Knox-Johnson
- Yaz, Yastremski and Hershberg
- Out of Their League, Meggyesy
- Shane, Schaeffer
- The Epics of Everest, Wibberley
- Call It Courage, Sperry
- Car and Driver Magazine
- Hot Rod Magazine

Other Resources

- Stories to Remember, Revised Ed., Schlakman, ed.
- Sports Poetry, Knudson, Ebert Eds.
- Great Sports Reporting, Kirschner
- I Am Third, Sayers

Audio-Visual Resources

Film: Auto Wreck, Shapiro
Loneliness of the Long-Distance Runner
Television Broadcasts of Athletic Events
Local Athletes as Human Resources (Chester Frits, Larry Parpart, Billy Newton, etc.)

MUSIC TODAY--ITS POETRY AND MESSAGE

DESCRIPTION

What feelings are today's songwriters expressing? Love? Protest? Fear? Dreams? Drug experiences? Find out what writers like Carole King, James Taylor, Jim Morrison, Elton John, Bob Dylan, and Paul Simon are revealing about themselves and society in their songs and poems.

OBJECTIVES

1. A student should be able to identify the theme of a song and appreciate its complexity.
2. A student should be able to recognize the recurrent theme in today's music.
3. A student should be aware of the influence of society on today's music and vice versa.
4. A student should be aware that songs are poetry.
5. A student should experience how the meaning and tone of a poem can be changed when it is set to music.
6. A student should discover that a song may reflect the writer's personal experiences.
7. A student should understand the use of poetic devices.
8. A student should attempt to express himself creatively in poetic form.
9. A student should be able to communicate clearly and in an acceptable form his ideas and feelings about what he hears and reads.

SUGGESTED ACTIVITIES

1. Compare in writing the themes of a song and a poem.
2. Write a poem and decide how it could be a song.
3. Write an original song and present it to the class, with or without the music.
4. Choose a theme and find songs which relate to this theme. Explain to the class how the songs fit the theme.

5. Choose a songwriter and do independent research on his life and the types of songs he has written.

6. Participate in a group discussion or panel discussion about the songs related to a selected theme.

7. Paraphrase selected songs of popular recording groups.

8. Bring to class songs related thematically to the songs discussed in class.

9. Compare and contrast two songs written by the same person.

10. Compare and contrast the poetry and the songs of a writer (ex. Bob Dylan, Jim Morrison).

11. Observe, write, and discuss how songs today influence society and its customs; how society influences the writing of songs.

12. Prepare an illustrated booklet of your favorite songs. Can you explain why you like these songs?

13. Characterize a person presented in a song.

14. Select a poem and set it to music. Try composing your own music for the poem.

15. Do research on the different types of today's popular music: rock, folk, blues, soul.

16. Compare and contrast two songs based on the same theme.

17. Participate in a class discussion relating the moods of poetry with those of music by listening to selections exemplyfying such moods as anger, loneliness, happiness, etc.

18. Keep a list of the songs you like best and an explanation of why you like them.

19. Listen to a song recorded by several singers or groups of singers and determine the differences in mood, tone, and expression.

20. Listen to a song, read the words, and then identify the poetic devices used.

21. Write a letter to your favorite songwriter asking him/her to give you a brief biographical sketch and to tell you how he/she got started in his/her profession.

RESOURCES AND MATERIALS

Basic Readings

Discovery in Song (Book One, eds., Robert Heyer, S. J.,
Thomas O'Brien, Thomas Sheehan, et al.

Supplementary Readings

Sounds of Silence--Poems and Songs about Loneliness, Ryan
Poetry of Relevance, Book I, Hogan
Poetry of Relevance, Book II, Hogan
Lyric Voices, Graves and McBein
The Poetry of Rock, Goldstein
Pop/Rock Songs of the Earth, ed., Walker
Pop/Rock Lyrics 2, ed., Walker
Pop/Rock Lyrics 3, ed., Walker
70 Blockbusters for 70, Charles Hansen Publication
The War Is Over, Ochs
The Judy Collins Songbook, Collins
~~*The Now Sound of Folk Music*, Warner Bros.~~--Seven Arts, Inc.
Favorite Pop/Rock Lyrics, ed., Walker
A Wreath of Carols, eds., Owen and MacEwen
The Poetry of Soul, ed., Nicholas
Bob Dylan Song Book, Warner Bros. Music
The Lords and the New Creatures, Morrison
Bob Dylan, Kramer
Listen to the Warm, McKuen
Stanyan Street and Other Sorrows, McKuen
Tarantula, Dylan

Audio-Visual Resources

Record Albums:

Sweet Baby James
Tapestry
The Doors: Absolutely Live
Marblehead Messenger
Tea for the Tillermen
Gonna Take a Miracle
Sgt. Pepper's Lonely Hearts Club Band
Tommy
Bringing It All Back Home
Retrospective--The Best of Buffalo Springfield
Elton John
Chicago
Bridge Over Troubled Waters
Other selected recordings

Filmstrip: *The Poetic Experience*

HUMOR IN LIFE

DESCRIPTION

What makes you laugh? Do you laugh sometimes when you could also cry? Can you laugh at yourself and your own mistakes? Laughter is a very good way to relieve tension, and in this world in which we live laughter is sometimes forgotten. Through the great minds and wit of Mark Twain, Charles Shultz, W. C. Fields, James Thurber, and other great humorists, we will try to revive the often-lost gift of humor.

OBJECTIVES

1. A student should be able to distinguish between the different types of humor observed in his readings.
2. A student should understand the different purposes of humor.
3. A student should realize that it is best to be able to laugh at one's own mistakes rather than to become hostile.
4. A student should be able to distinguish when he should or should not laugh.
5. A student should learn that not all that is amusing has to be believable.
6. A student should become aware that the world around him is not as bleak and dismal as he might believe.
7. A student should be able to see that everything has its humorous side.
8. A student should develop his sense of humor through observation of the artistry of comedies on silent film and in early "talking pictures."
9. A student should be able to communicate clearly and in acceptable form his ideas and feelings about what he observes and reads.

SUGGESTED ACTIVITIES

1. Write an original joke or a humorous anecdote, or retell one you have heard.
2. Select pictures and cartoons from magazines and identify the elements of humor.

3. Write humorous captions for pictures found in magazines and newspapers.

4. Select your favorite comedian. Deliver some of his jokes or write original material imitating his style. Have the class identify the comedian.

5. Plan and give humorous presentations for the class such as a comic strip caricature; humorous impersonations of television personalities such as Bob Newhart, Flip Wilson, Archie Bunker, etc.; a pantomime of a humorous situation.

6. Select an article from Mad magazine and present your explanation of the satire of the article.

7. Write a humorous parody of a serious poem or story.

8. Tell the same joke to ten different people individually and record their reactions for class discussion. Discuss the importance of effective delivery in telling jokes.

9. Choose a scene from a novel or a play which you think can be made more humorous; rewrite and present this scene to the class.

10. Create a comic strip on a current subject.

11. Draw a political cartoon.

12. Research some of the great early comedians, such as Charlie Chaplin, W. C. Fields, Buster Keeton, the Marx Brothers, Laurel and Hardy, Abbott and Costello, etc., and find out what qualities of these individuals made them "funny men."

13. Write and present for video-taping some of the comic slapstick situations that were used by the early comedians. Use appropriate "props."

14. Keep an account of the different situations that you come across where humor was used to hurt an individual. What is your reaction to this use of humor?

15. Give illustrations from your readings of the devices used by writers to produce humor.

16. Select humorous poems from such writers as Ogden Nash, Richard Armour, Arthur Guiteman for presentation to the class.

17. Write a limerick about a real or imaginary situation.

18. Watch television and observe the devices which television personalities use to produce humor. Report on your observations in small groups.

19. Write a letter to the *Reader's Digest* submitting an article for the humor section.

20. Prepare a short script for "Laugh-In" in small groups. Select the best to video-tape or present to the class.

21. Write a humorous essay about the ways of man. Suggestions: man's idiosyncrasies, his superstitions, his mannerisms, etc.

22. From your basic readings, choose a character and describe him/her in a way that will reflect to your audience his/her humorous traits.

RESOURCES AND MATERIALS

Basic Readings

Cheaper by the Dozen, Gilbreth and Carey
The Gang That Couldn't Shoot Straight, Breslin
The Comic Vision, Monahan
The Comic Spirit in America, Massey
Chucklebait, Scoggin
Tales Out of School, Weiss

Supplementary Readings

The Pushcart War, Merrill
Please Don't Eat the Daisies, Kerr
Our Hearts Were Young and Gay, Skinner and Kimbrough
The Mouse That Roared, Wibberley
Penrod, Tarkington
It All Started With Columbus, Armour
Junior Miss, Benson
The Dog That Wouldn't Be, Mowat
The Loved One, Waugh
The Boatniks
Father and the Angels
The Happiest Millionaire
The Hippie Scene
Life Among the Savages
Love and Pasta
The Love Bug
Raising Demons
We Shook the Family Tree
The Mudhen, Allen
Animalogic

Supplementary Readings (cont'd.)

Baseball Laughs
Benny's World
C Minus
Cartoons of the Month
Channel Chuckles
Chicken--Fried Fudge and Other Cartoon Delights
The Dictionary of Bloopers and Boners
Emmy Lou
Footsies
Grin and Bear It
Hair Today--and Gone Tomorrow
How to be a Nonconformist
Jest in Pun
Jokes and More Jokes
Jokesmith's Jubilee
Laugh Your Head Off
Laughs Unlimited
Laughsville U. S. A.
Marmaduke
Marmaduke Rides Again
101 Elephant Jokes
Pun-Abridged Dictionary
Rebel
School Is
Your Own Jokebook
You've Got to be Joking
Through History With J. Wesley Smith
Tizzy
True Classroom Flubs and Fluffs
The Underground Light Bulb
The Wonderful World of J. Wesley Smith

Audio-Visual Resources

When Comedy Was King (Films Incorporated)
"The Golden Age of Comedy" (Record)
"What It Was Was Football" (Record)
"Mark Twain Tonight" (Record)

WHY WAR?

DESCRIPTION

The twentieth century has seen the full horror of war from the French warfare of World War I to the atomic bomb. Where does it all get us, and what do those directly involved in the fighting have to say? This course will include reading and discussing such literature as All Quiet on the Western Front, Hiroshima, and The Trojan Women.

OBJECTIVES

1. A student should be able to communicate clearly and in acceptable form his ideas and feelings about what he reads.
2. A student should be aware of what war can do to an individual or to a country.
3. A student should read to understand not only the politican's view of war but also the fighting man's view of war.
4. A student should be able to relate the classical views of war to contemporary views.
5. A student should be able to discuss logically and unemotionally the various reasons given for war.

SUGGESTED ACTIVITIES

1. Choose any war song and make visual illustrations to go along with the song; then make an effective presentation to the class.
2. Compare and contrast the effects of war as presented in Hiroshima and Alas, Babylon.
3. Compare and contrast Remarque's view of war as presented in All Quiet on the Western Front with the view presented on television in such programs as "Combat," "Hogan's Heroes," or "12 O'clock High."
4. Discuss the fate of the innocents as developed by Euripides in The Trojan Women.
5. Discuss the irony in Crane's poem "War is Kind."
6. Write your reactions to the film "The Occurance at Owl Creek Bridge."
7. Prepare an individual report on what you consider to be justifications for war in general or a specific war.
8. Write about elements in the human character which lead individuals and/or societies to initiate wars against their neighbors.
9. Listen to a recording of Owen's "Dulce et Decorum Est" and write what you feel the speaker's attitudes towards war are.
10. Join in small groups and discuss the various symbols for peace or victory and for war throughout the ages. Devise a symbol for either and explain its design.

11. Make a collage of pictures and words reflecting an attitude toward war.
12. Form a small group in which each member reads the same piece of supplementary reading and then present a panel discussion to the class concerning various aspects of the work read.
13. Read to the class one of Churchill's war speeches and discuss with the class specific words and phrases that make the speech effective.
14. Write about the similarities of the film "A Short Vision" and the story "By the Waters of Babylon."

RESOURCES AND MATERIALS

Basic Readings

All Quiet on the Western Front, Erich Remarque
Hiroshima, John Hersey
The Trojan Women, Euripides
"Grass," "Buttons," Carl Sandburg
"The Silent Slain," A. MacLeish
"In Another Country," Hemingway
"Dulce et Decorum Est," Owens
"An Episode of War," Crane
"Can Science Prevent War?" Larson
"The Trenches in World War I," Leon Wolfe
"By the Waters of Babylon," Benét
"Soldiers of the Republic," Dorothy Parker
"The Dead in Europe," R. Lowell
"Siegfried," Jarrell
"I Sing of Olaf," Cummings

Supplementary Readings

Novels:
Johnny Got His Gun, Trumbo
Bridges at Toko-Ri, Michener
Slaughterhouse Five, Vonnegur
War and Peace, Tolstoy
Bridge over the River Kwai, Boulle
Catch-22, Heller
The Cruel Sea, Monsarratt
The Guns of Navarone, MacLean
Run Silent, Run Deep, Beach
The Great Escape, Brickhill
No Time for Sergeants, Hyman
Day of Infamy, Lord
The Man Who Never Was, Montagu
The Guns of August, Tuchman
If the South Had Won the Civil War, Kantor
Escape From Colditz, Reid
The Seige and Fall of Troy, Graves

Drama:
The Unknown Soldier and His Wife, Ustinou
What Price Glory?, Anderson, Stallings
Arms and the Man, Shaw
Sergeant Musgrave's Dance, Auden

Poetry:
"May-June 1940," Jeffers
"Black-Out," Jeffers
"Oh What Is That Sound?," Auden
"The Bombs," Lowell
"There Are Birds," Shapiro
"Futility," Owens
"Going to the Wars," Lovelace
"During the Eichmann Trail," Levertor
"Little Friend, Little Friend," Jarrell
"Potato," Wilbur
"Death of the Soldier," W. Stevens
"In Distrusts of Merits," Moore

Short Story Collections:
Of Men and War, Hersey
Battle and Bloodshed, Orbaan

Non-Fiction:
Ordeal By Fire, Wahle to Tunley
They Fought Back, Suhl
Enough of Dying--Voices for Peace, Boyle, ed.
The Battle of Britain, Peck
The United States in World War I, Lawson
Famous Battles, Bettenbender, ed.
How to Control the Military, Galbraith
The Draft, Lienwand, ed.

Audio-Visual

Filmstrips:
"Poems of War"
"Art and War"
"Modern British Literature"

Film:
"An Occurance At Owl Creek Bridge"
"A Short Vision"

Other Resources

War and Peace (The Concerns of Man) Heston, *et alia*
The Living Room War, Arlen
Prose of Revelance #2, Weber
Mix, Stanford, ed.
Up Against the War, Woodstone

LOVE, SWEET LOVE

DESCRIPTION

"How do I love thee?" Do you understand love? Many famous couples throughout history and literature have faced complicated and difficult problems because of the emotion of love. Would you like to learn more about this complex subject that has fascinated and motivated the lives of human beings throughout the centuries? This study will move from traditional views of love in fiction and Shakespearian sonnets to more contemporary expressions like The Fantasticks, Love, musical love poems, and A Farewell to Arms. We will attend the Virginia Museum's production of Cyrano de Bergerac.

OBJECTIVES

1. A student should be able to comprehend the difficult definitions of love.
2. A student should try to reach an understanding of the differences between the infatuation and maturity of romantic love.
3. A student should try to understand the complexities and problems created by family and society for a love relationship.
4. A student should try to understand the many dimensions involved in human relationship.
5. A student should be aware of the influence of society on dating and marriage customs of different cultures.
6. A student should in analyzing fictional characters be able to relate them, when appropriate, to his own experiences.
7. A student should try to appreciate how love stories have been communicated in many art forms, such as paintings, sculptures, movies, operas, and modern music.
8. A student should try to analyze the traditional and changing male and female roles.
9. A student should acquire an understanding of poetic devices, such as simile, metaphor, hyperbole, and personification, which make poetry different from prose.
10. A student should be able to apply some critical understanding of characterization, theme, plot, setting, mood, and style in his reading.
11. A student should be able to communicate clearly and in acceptable form his ideas and feelings about what he reads.

SUGGESTED ACTIVITIES

1. Prepare a biographical study of a famous author or historical figure with special attention to the women in his life.
2. Report orally on the courtship and/or marriage customs in a given era or culture.
3. Compare and contrast a famous love story as depicted in at least two art forms.
4. Use two or more sources to investigate the love story of a famous couple--literary, fictional, or contemporary.
5. Analyze the relationship between the lovers in two works by the same author.
6. Prepare an illustrated booklet of selected love poems together with your impressions.
7. Prepare, administer, and tabulate a questionaire surveying peer attitudes toward problems in boy-girl relationship.
8. Write a "Dear Abby" column with appropriate questions and answers relating to the subject of love.
9. Make a collage suggesting some aspect of love using pictures and words.
10. Keep a personal record for a week, writing about your observations of expressions of love demonstrated by people and in situations.
11. Invent some problems involving love, and suggest possible solutions.
12. Observe and write about some evidences and examples of love relationships from the daily newspapers and magazines.
13. Consult with a minister, a judge, a marriage consultant, or a married couple about a wedding ceremony in terms of what it suggests about definitions and characteristics of love.
14. Participate in a role-playing situation involving problems dealing with love.
15. Write a comparison of a romantic literary character to a real person.
16. Interpret a poem dealing with love.
17. Write a dialogue presenting a family conflict dealing with dating and love.
18. Write an original love story or one-act play.
19. Write a believable and original ending for _Love Story_, _A Patch of Blue_, _West Side Story_, _Fiddler on the Roof_, or _Mr. and Mrs. Bo Jo Jones_.
20. Write an original poem or song about love.
21. Write and perform a skit based on the theme of love.
22. Pretend you are one of the characters in any of the works on the supplementary reading list. Write a letter to a friend in which you explain your situation and your feelings and thoughts.

23. Create your own script for a scene from a "soap opera." Briefly describe the characters at the beginning.
24. Create your own comic strip about love.
25. Make a copy of the words to a popular song about love. Then explain the type of love demonstrated and the characters involved.
26. Write a letter to a person you love explaining why you feel this way and what attractive qualities you find in this person.

RESOURCES AND MATERIALS

Basic Readings

Love (selections) eds., Lilla Heston, Joy Littell, Sara Solataroff
The Fantasticks, Tom Jones
A Farewell to Arms, Earnest Hemingway
Here We Are, Dorothy Parker
"On the Death of Smet-Smet, the Hippopotamus--Goddess," Rupert Brooke
"O My Love's Like a Red, Red Rose," Robert Burns
"Gone," Carl Sandburg
"A Rose for Emily," Faulkner
"The Little Bird," Gabon Folk Song
From Listen to the Warm, Rod McKuen
"True Love at Last," D. H. Lawrence
Sonnets by Elizabeth B. Browning
Sonnets by William Shakespeare

Supplementary Readings

Short Stories: "The Gift of the Magi," O. Henry
"Sixteen," Daly
"The Jilting of Granny Weatherall," Porter
"Araby," Joyce
"Eveline," Joyce
"The Bride Comes to Yellow Sky," Crane
Stories from Love of Life, London

Popular Love Songs

Poetry: "Barbara Allen"
"Get Up and Bar the Door"
"She Was A Phantom of Delight," Wordsworth
"Annabel Lee," Poe
"To Helen," Poe
II Corinthians 13
"One Perfect Rose," Parker
"When I Was One and Twenty," Houseman
"Gareth and Lynette," Tennyson
"Rondeau," Bridges
"This Time of Year," Houseman
Sonnets by Shakespeare
Sonnets by Robert Browning

Novels: A Patch of Blue, Kata
Jane Eyre, Bronte
Wuthering Heights, Bronte
The Good Earth, Buck
A Tale of Two Cities, Dickens
Mrs. Mike, Freedman
An American Tragedy, Drieser
Rebecca, du Maurier
The Book of Ruth, The Bible
So Big, Ferber
Tess of the D'Urbervilles, Hardy
A Long and Happy Life, Price
Ramona, Jackson
Gone with the Wind, Mitchell
Portrait of Jennie, Nathan
Flowering Judas, Porter
Desiree, Selinki
Katherine, Seton
East of Eden, Steinbeck
Love Is Eternal, Stone
Those Who Love, Stone
Anna Karenina, Tolstoy
There Is a Season, Rose
Seventeen, Tarkington
Pride and Prejudice, Austin
Vanity Fair, Thackery
A Death in the Family, Agee
Nobody Waved Goodbye, Haggard
My Darling, My Hamburger, Zindel
Mr. and Mrs. Bo Jo Jones, Head
A Tree Grows in Brooklyn, Smith
Dave's Song, McKay
Cress Delahanty, J. West
Why Not Join the Giraffes, Campbell
Love Story, Segal
The Heart Is a Lonely Hunter, McCullers
Ivanhoe, Scott
Christy, Marshall
The Raging Moon, Marshall
Joy in the Morning, Smith
Green Mansions, Hudson
Little Women, Alcott
Of Human Bondage, Maugham
Beloved Infidel, Graham
The Magnificent Obsession, Douglas
Phoebe, Dizinzo
Anna and the Ring of Siam, Landon
Almost April, Sherburne

Sparrow Lake, York
Great Expectations, Dickens
Ask Me If I Love You Now, Laing
It Could Happen to Anyone, Craig
Spurs for Suzanne, Cavanna
Practically Seventeen, du Jardin
Junior Miss, Benson
Our Hearts Were Young and Gay, Skinner and Kembrangs

Writers: Eve Bennett
Sally Benson
Betty Cavanna
Hita Colman
Margaret Craig
Rosamond du Jardin
Anne Every
Janet Lambert
Suzanne Roberts
Mary Stolz
Phillis Whitney

Plays: *The Barrett of Wimpole Street*, Besier
Cyrano de Bergerac, Rostand
The Glass Menagerie, Williams
The Matchmaker, Wilder
The Taming of the Shrew, Shakespeare
Fiddler on the Roof, Stein
West Side Story, Laurents

Audio-Visual Materials

Records: *The Fantasticks*
Fiddler on the Roof
Hello Dolly
Popular Love Songs

Play: *Cyrano de Bergerac*, Rostand
Presented at the Virginia Museum in November.

Film: *Taming of the Shrew*, Shakespeare
on television
Mr. and Mrs. Bo Jo Jones, Head
on television
The Magic Prison
County Library

Other Resources

Psychologist from MCV to talk about adolescent problems in love, dating, and marriage.

THE INDIVIDUAL

DESCRIPTION

How does it feel to be different? Can you be part of a crowd and still be an individual? Is it better to conform or to be unique? What makes you different from everyone else? Being an individual is a challenge as you will see in *The Catcher in the Rye*, "The Bet," *A Man for All Seasons*, and *The Old Man and the Sea*.

OBJECTIVES

1. A student should recognize and understand himself as an individual.
2. A student should recognize and accept the importance of diversity in others.
3. A student should understand the challenge of individualism.
4. A student should try to understand the negative pressures of society on the individual.
5. A student should realize that achieving and maintaining individuality is a difficult struggle.
6. A student should be aware of the different types of individuality.
7. A student should be able to identify the universal theme of individualism in literature.
8. A student should be able to communicate clearly and in an acceptable form his ideas and feelings about what he observes, about what he hears, and about what he reads.

SUGGESTED ACTIVITIES

1. Compare and contrast a fictional character with a person you know in terms of their individuality.
2. Research the life of a well-known person you consider unique and present your findings to the class.
3. Look in newspapers and magazines for articles about persons well-known for being different. Are they really individual in their thoughts and actions or only sensational? Keep a notebook of these clippings and notations.

4. Describe yourself in writing in terms of your own individuality.

5. Write an original ending for "The Bet," The Old Man and the Sea, or A Man for All Seasons.

6. Write a dialogue based on a conversation between two fictional characters recognized for their individuality (ex. Holden Caufield and Phineas).

7. Take a survey among your peers to determine what they consider most difficult about maintaining individuality.

8. Write an original narrative or a poem based on the theme of individuality.

9. Choose three of your closest friends and analyze what makes them different from you.

10. Examine the clothes popular today and determine what degree of individuality they express. How can a person express individuality in dress without going to extremes?

11. Write a personal essay based on an experience when you found it difficult to be an individual instead of part of the crowd.

12. Keep a record for ten days on the people with whom you come in contact whom you consider to be individuals. Describe why you consider them unique.

13. Adapt "The Bet" into a one-act play.

14. Act out a scene from A Man for All Seasons, or prepare an original script of a scene for presentation to the class. (Small group activity)

15. Impersonate a well-known individual for your classmates to identify.

RESOURCES AND MATERIALS

Basic Readings

The Old Man and the Sea, Ernest Hemingway
The Catcher in the Rye, J. D. Salinger
A Man for All Seasons, Robert Bolt
"The Bet," Anton Chekhov
"Thumbprint," Eve Merriam
"The Neglected Art of. . . Being Different," Gordon

Supplementary Readings

Novels:

Of Mice and Men, Steinbeck
Flowers for Algenon, Keyes
The Heart Is a Lonely Hunter, McCullers
Brave New World, Huxley
One Day in the Life of Ivan Denisovich, Solzhenitsyn
Good Times/Bad Times, Kirkwood
Rabbit, Run, Updike
A Member of the Wedding, McCullers
To Kill a Mockingbird, Lee
The Snow Goose, Gallico
A Light in the Forest, Richter
The Secret Sharer, Conrad
A Tale of Two Cities, Dickens
Demian, Hesse
The Cool World, Miller
Dave's Song, McKay
I'm Really Dragged But Nothing Gets Me Down, Hentoff
The Peter Pan Bag, Kingman
The Cardinal, Robinson
Crime and Punishment, Dostoevsky
The Last of the Mohicans, Cooper
Don Quixote, Cervantes
Native Son, Wright

Non-fiction:

Anne Frank: Diary of a Young Girl, Frank
Thomas Dooley, My Story, Dooley
Hemingway: A Life Story, Baker
Profiles in Courage, Kennedy
PT-109, Donovan
The Gypsy Moth, Chichester
I Always Wanted to Be Somebody, Gibson
The Story of My Life, Keller
"On the Road," Sandburg
"Every Man's Natural Desire to Be Somebody Else," Crothers
Selected Readings of Thoreau:
    "Civil Disobedience"
    "Self Reliance"
    "Walden"

Short Stories:

"The Secret Life of Walter Mitty," Thurber
"The Real Thing," James
"The Lesson," West

Supplementary Readings (cont'd.)

Short Stories:

"To Build a Fire," London
"The Outstation," Maugham
"Quality," Galsworthy
"A Mother in Mannville," Rawlings
"Little Jess and the Outsider," West
"The Blood of the Martyrs," Benet
"Peter Two," Shaw

Drama:

Twelve Angry Men, Rose
Man of La Mancha, Wasserman
Murder in the Cathedral, Eliot
Oedipus, Sophocles

Poetry:

"No Man Is an Island," Donne
"Aaron Stark," Robinson
"The Road Not Taken," Frost
"Will I Remember," Margolis
"George Gray," Masters
"Fiddler Jones," Masters
"I'm Nobody! Who Are You?" Dickinson
"Song of Myself," Whitman
"The Unknown Citizen," Auden
"Conversation with Myself," Merriam
"Lee," Benet
"What She Did in the Morning," Moore

Audio-Visual Resources

Filmstrips:

Personal Commitment: Where Do You Start?
Dare to Be Different
The Alienated Generation
The Exploited Generation
Your Personality: The You Others Know
Hemingway--The Man; A Biographical Interpretation with Carlos Baker

Films:

To Build a Fire
The Old Man and the Sea (Rental)
Oedipus Rex: The Character of Oedipus

Audio-Visual Resources (cont'd.)

Slides:

- Man's Search for Identity
- No Man Is an Island: An Inquiry into Alienation

PREJUDICE

DESCRIPTION

What is prejudice? What are your prejudices? Does having prejudices make you a good, bad, or normal individual? Through the study of such works as The Learning Tree (Negro) and The Ordeal of Running Standing (Indian)--we will find out about human prejudices: what they are, how we come by them, and what we can do to lessen them.

OBJECTIVES

1. A student should show an awareness of what prejudice is by being able to define prejudice and to relate this definition to his society and himself.

2. A student should apply his knowledge of the nature of prejudice to his interpretation of what he reads.

3. A student should demonstrate a knowledge of what prejudice does to the victim, to the subject, and/or to society.

4. A student should learn to identify with members of another race, cultural heritage, or economic group by demonstrating an understanding of their problems.

5. A student should be able to reach and understand the common obstacles or problems which members of different ethnic minority groups face.

6. A student should become familiar with the contributions and contributors from different ethnic groups to literature, sports, theatre, and other areas of human endeavor.

7. A student should show some change in his attitude toward minority groups through his readings for and experiences in this course.

8. A student should be able to communicate clearly and in acceptable form his ideas and feelings about what he observes and reads.

SUGGESTED ACTIVITIES

1. Determine for yourself the extent of your feelings of prejudice by answering as honestly as you can the questions on the attitude check list.

2. Tell what prejudice means to you personally by completing the sentence: "Prejudice is . . . ."

3. Describe your strongest prejudice and make a list of ways you think you may lessen this prejudice.

4. Discuss, in small groups, popular songs dealing with prejudice. Select the best examples and bring in the lyrics and records (if possible) for class discussion and comparison.

5. List as many types of prejudice other than racial that you have observed in your relationship with others or in your reading. Choose one type and explain what you think causes it, and give your suggestions for eliminating it.

6. Keep a record for two weeks of instances in which you feel you were descriminated against. Record your reactions and suggestions for facing these problems.

7. Select an incident from your reading in which you feel prejudice should have been faced differently, and rewrite the incident.

8. Write and present a skit concerning prejudice to show how the characters deal with their feelings.

9. Prepare a booklet of magazine and newspaper clippings that show examples of descrimination and record your feelings about each.

10. Find and keep newspaper headlines in which a human being is referred to by a label; for example, "Hippie Arrested for Drug Possession." Discuss with your classmates your feelings about such labels.

11. Research and find examples of great people from the Afro-American and American Indian cultures and their contributions to society.

12. Prepare and give a short talk on one of these topics or another topic which has been approved for class presentation:

    The Most Prejudiced Person I Know
    A Prejudice I Want to Get Rid Of
    A Scapegoat In Our School

13. Write a letter to the editor of "What's Your Problem?" stating an example of discrimination that you have seen or experienced and asking for a solution.

14. Pretend you are the editor of "What's Your Problem?" Write an answer to one of the letters written by one of your classmates.

15. Give a response to the following examples by role-playing the situation:
    a. Your parents strongly dislike your boy (girl) friend. Defend this person to your parents.
    b. A black family has just moved in next to your home, and your parents have forbidden you to speak to them. Explain to your parents why this is not the proper attitude to take.
    c. Your father has told you to stop hanging around an Indian friend. Defend your choice of a friend.
    d. You feel that your teacher is prejudiced against you. What approach would you use in discussing the situation with him/her?

16. Select the one character from your reading who you feel has best handled the problem of prejudice--his own or prejudice directed against him--and explain why.

17. Find the false assumption in each of the following statements:
    a. "I don't want my daughter going with a boy with long hair."
    b. "I wouldn't trust anybody over 30."
    c. "After all, his father is a street-cleaner."
    d. "I don't want a foreigner living next to me."
    e. "I wouldn't vote for any Catholic."
    f. "I wouldn't vote for a man who has been convicted of driving while intoxicated."

18. List as many endings as you can to the statement, "I'm not prejuduced, but . . ."

19. Discuss the following ways that people use to defend themselves against prejudice.
    a. Hiding your true feelings--pretending to accept what "they" say
    b. Being oversensitive--always on guard for snubs
    c. Putting up a false front--making use of status symbols
    d. Drawing closer together with your own group
    e. Adopting the prejudices against your own group
    f. Being prejudiced against other out-groups
    g. Being more tolerant--having sympathy for other victims of prejudice
    h. Trying harder--working harder, studying more to prove your own abilities
    i. Acting like "they" say you are
    j. Getting even
    k. Standing up for your rights

RESOURCES AND MATERIALS

Basic Readings

The Learning Tree, Parks
The Ordeal of Running Standing, Fall
Afro-American Authors (selections from), Adams
American Indian Authors (selections from), Momaday

Supplementary Readings

American Epic, Marriott-Rachlin
American Heritage Book of the Indians, Brandon
American Indian Prose and Poetry, Astrov
Apologies to the Iroquois, Wilson
Book of Indian Life Crafts, Norbeck
Compact History of Indian Wars, Tebbel
Custer Died for Your Sins, Deloria
Disinherited, Vanevery
House Made of Dawn, Momaday
Indian Heritage of America, Josephy
Indian Sign Language, Tomkins
Indians of the Americas, Collier
Indians of the Northwest Coast, Drucker
Indians of the Plains, Lowie
Ishi in Two Worlds, Droeber
Last Frontier, Fast

Lost Universe: Way of Life of the Pawnee, Weltfish
Man's Rise to Civilization, Farb
Masked Gods, Waters
My Life As a Indian, Schultz
New Indians, Steiner
Story Telling Stone, Feldman
Way to Rainy Mountain, Momaday
White Man's Road, Capps
Go Tell It on the Mountain, Baldwin
Nobody Knows My Name, Baldwin
Manchild in the Promised Land, Brown
Why We Can't Wait, King
Black Boy, Wright
Native Son, Wright
Nigger, Gregory
A Raisin in the Sun, Hansberry
Black Voices, Chapman
Five Smooth Stones, Fairbairn
From the Back of the Bus, Gregory
The Great White Hope, Sackler
The Nitty Gritty, Bonhan
This Is My Country, Too, Williams
The Way It Spozed to Be, Herndon
Cane, Toomer
Freedom Road, Fast
To Kill a Mockingbird, Lee
Soul Brothers and Sister Lou, Kristin
Black Like Me, Griffin

Audio-Visual Resources

Prejudice, Guidance Associates (filmstrip)
America! Poetry of a Nation, Guidance Associates (filmstrip)
Modern Afro-American Art, (filmstrip)
Afro-American Literature, (filmstrip)
Afro-Americans Speak Out, (filmstrip)

TELL IT LIKE IT IS
(Added 1973-74)

DESCRIPTION

Are you ever tongue-tied? Do you ever have trouble saying what you mean and meaning what you say? Is it sometimes difficult for you to make people understand you, your ideas and feelings? We all speak English and yet we often have difficulty communicating with one another. Television, radio, and magazines bombard us daily with advertisements. What makes these communications effective? What are some of the different ways we can communicate with others and have them understand? We will be looking at the problem of communication through the study of The Language of Man and Saint Joan.

OBJECTIVES

1. The student will recognize and analyze propaganda techniques used by the mass media.
2. The student will recognize and be prepared to cope with the various levels and dialects of the English language.
3. The student will realize the importance of an effective vocabulary to the process of communication.
4. The student will be aware of the complexities of the communication process.
5. The student will demonstrate an understanding of the science of Kinesics and evaluate its importance and validity.
6. The student will be able to participate effectively in the various forms of group discussion as well as on a one to one basis.
7. The student will understand the value of critical listening and demonstrate this ability.
8. The student will be able to communicate clearly and in acceptable form his ideas about what he observes, about what he hears, and about what he reads.

SUGGESTED ACTIVITIES

1. Select several advertisements from magazines you read regularly and analyze them according to the propaganda techniques presented for your study.
2. Conduct your own tests on a product claim.
3. Compile a list of product slogans and conduct a survey to determine which slogans can be easily identified with their

products. Try to draw some conclusions as to why these slogans are particularly effective.

4. Invade the personal space of several of your friends and carefully note their reactions. Report on your findings to the class.

5. Spend a day without speaking and keep a record of the problems you have.

6. Write a letter to a friend or describe an article of clothing using pictographs or hieroglyphics.

7. Create an original advertising campaign for the product of your choice.

8. Adopt a particular gesture or facial expression and repeat it many times during a conversation. Note the reaction of those around you and present your findings to the class.

9. Write your own dictionary of current slang.

10. Illustrate in an original way the difference between words known and words used.

11. Select paintings, pictures from magazines, music or anything else you can find to convey a particular idea without using words. Present what you have chosen to the class.

12. Prepare a reading from Saint Joan and present it to the class.

13. You are Joan's lawyer. Write a speech in her defense and present it to a jury composed of class members.

14. Write a familiar fable or children's story in current slang.

15. Write a personal essay based on an experience when you found it difficult to communicate your feelings to someone.

16. Write a brief account of an argument you have had recently. Write the account a second time from the other person's point of view.

DESCRIPTION - Tell It Like It Is

Are you ever tongue-tied? Do you ever have trouble saying what you mean and meaning what you say? Is it sometimes difficult for you to make people understand you, your ideas and feelings? We all speak English and yet we often have difficulty communicating with one another. Television, radio, and magazines bombard us daily with advertisements. What makes these communications effective? What are some of the different ways we can communicate with others and have them understand? We will be looking at the problem of communication through the study of *The Language of Man* and *Saint Joan*.

TECHNIQUES AND PROCEDURES AGREED UPON FOR ALL CLASSES

Auditorium

Classes will use the classrooms in the auditorium whenever all four classes are meeting together. Prior to registration for each elective course we will have one student from each class give a report to the entire group about his individual course. In the beginning of the year, classes will meet together for an explanation of the over-all course.

Emphases for Subject Content

The use of quotation marks and italics for titles.
Placement of comma and period within quotation marks.
Placement of colons and semicolons.
Use of broken lines in underlining titles.
Use of diamante in teaching description.

End of Year Evaluation

Attitude check-list
Diagnostic test
Evaluative test
Personal essay
Survey for new courses for coming year--ask students for suggestions.

The "In-Spot"

The "In-Spot" is a center intended for conferences with students and for individualized work. This will be a trade-a-book station and a place for individual use of filmstips and recordings.

Journal Writing

The purpose of the journal is to give students the opportunity to write freely from their own experience. Students are asked to write an entry five days a week. They may write prose, plays, poetry, and/or songs. The teacher will take up a few journals at a time throughout the last six weeks of the course.

Students will be encouraged to submit as a composition anything that they think is especially good from their journals. A student should be assured that what he writes in his journal is confidential between him and his teacher.

Personal Essay

Give this personal essay at the beginning and at the end of the school year for comparison to determine progress made in writing.
Include: "Who Are You?"
"Where Are You Going?"
"What Are You Doing?"

Reading Records

Students will include basic readings and supplementary readings on their records. The reading record will be kept in the student's writing folder and will be accessible to him throughout the year.

Registration

Students will register for elective courses during the sixth week of each nine-week period. (Course lists will be posted on the bulletin board.) Students will consult with their parents and teachers before they register. Then on registration day, students will sign up for their first choices until the class is closed. Then students will select a second, third, or fourth choice until each course is filled.

During the second nine-week period the following courses will be offered: The Spine Tingler; Love, Sweet Love; Music Today; and Prejudice. The third nine-week period, the following courses will be offered: Why War?, Rough and Tough, Humor in Life, and the Individual. During the last nine-week period, all eight courses will be offered and taught according to the popularity of the course.

Writing Folders

Each student will have a writing folder in which all of his papers will be filed. This folder will go with the student as he goes from course to course. On one side of the folder, students will keep a list of their errors in punctuation, spelling, capitalization, and usage. On the other side of the folder, teachers will record, for their students' attention, errors made on the diagnostic test and from the students' writing. Every paper should be dated and filed with the most current paper in front. The student will use the most recent paper on which his teacher has commented and marked persistent errors as a check on the rough draft of the next paper he prepares.

Statistics on the Effectiveness of the Program

Item analysis of the diagnostic and evaluative tests for comparison
Comparison of progress in written communication (first paper with last paper written)
Changes in students' attitudes toward the study of English, including students' comments

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SUMMARY CHART OF QUESTION TYPES

Question Type	Student Activity	Examples
Knowledge	Recalling facts or observations. Recalling definitions.	1. Who? 2. What? 3. Where? 4. When? 5. Why? (If cause is given.) 6. Define (the word gubernatorial).
Comprehension	Giving descriptions. Stating main ideas. Comparing.	1. Describe (what happened in our experiment). 2. What is the main idea (of this paragraph)? 3. How are (these two countries) alike? How are they different?
Application	Applying techniques and rules to solve problems that have a single correct answer.	1. If (Bill has 49 cents), how many (8-cent balloons) can he buy? 2. What is (the latitude of Moscow)? 3. Classify (these poems as ballads, sonnets, or odes).
Analysis	Identifying motives or causes. Making inferences. Finding evidence to support generalizations.	1. Why (did the Bat-Poet write poems)? 2. Now that we've studied this, what can we conclude about (life in Germany)? 3. What does this tell us about (the author's attitude toward war)? 4. What evidence can you find to support (theprinciple that air expands when heated)?
Synthesis	Solving problems. Making predictions. Producing original communications.	1. Can you think up (a title for this drawing)? 2. How can we solve (this dilemma)? 3. How can we improve (our experiment)? 4. What will happen (now that we've landed on the moon)? 5. What do you predict would happen (if this lake were to run dry)?
Evaluation	Giving opinions about issues. Judging the validity of ideas. Judging the merit of problem-solution. Judging the quality of art and other products.	1. Do you agree (with Kathy)? 2. Do you believe (that this is the best way to proceed)? 3. Do you think (that it is right to execute convicted murderers)? 4. What is your opinion (on this matter)? 5. Would it be better (to do it this way)?

BEST COPY AVAILABLE

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COMMENTS ON SUPPLEMENTARY READING

1. Title of Book ______________________________

2. Author ______________________________

3. Write a topic sentence stating what you liked most about the book or what you did not like about the book. Support this statement with evidence from the book.

Student's Name ______________________________

Date __________________

INFORMATION SHEET

Name:____
(Last) (First) (M. Initial) (Name Called)

Address:____________________________ Home Telephone:__________

Father:____________________________ Mother:____________________________

Father's Occupation:____________________________ Business Telephone:__________

Mother's Occupation:____________________________ Business Telephone:__________

DIRECTIONS:
Complete the following statements to express how you really feel. Put down what first comes into your mind and work as quickly as you can. Complete all the statements and do them in order.

1. When I have to read, I ____
____

2. I get angry when ____
____

3. My favorite television show is ____
____

4. My idea of a good time is ____
____

5. I wish my parents knew ____
____

6. School is ____
____

7. The best movie I have seen was ____________________

8. I got the most enjoyment from reading ____________________

9. I wish teachers ____________________

10. My favorite school subject is ____________________

11. People think I ____________________

12. The recording group or artist I like best is ____________________

13. I don't know how ____________________

14. To me, homework ____________________

15. I hope I'll never ____________________

16. My favorite sport is ____________________

17. My favorite song is ____________________

18. The magazines and newspapers available to me at home are ________

19. I wish people wouldn't ________

20. I'm afraid ________

21. When I take my report card home ________

22. I feel proud when ________

23. I wish I could ________

24. My regular time and place for studying is ________

25. I often worry about ________

26. For me, studying is ________

27. I wish someone would help me ________

28. My friends ________

29. I look forward to ________

30. I wish my father and mother ______________________________

31. I would like to be ______________________________

32. I am at my best when ______________________________

33. I like to read about ______________________________

34. I can't understand why ______________________________

35. I feel bad when ______________________________

36. My favorite hobby is ______________________________

37. Other than the Richmond area, I have lived ______________________________

38. I have traveled (city, state, and/or foreign country) ______________________________

39. I earn money by working as a ______________________________

40. When I finish high school, I plan ______________________________

ATTITUDE CHECK-LIST

DIRECTIONS: Circle the number corresponding most nearly with your feelings toward each of the following statements.

		Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1.	English is the most important and the most necessary subject in the curriculum.	5	4	3	2	1
2.	An understanding of English is essential for progress in all subjects.	5	4	3	2	1
3.	English has been one of my enjoyable classes in school.	5	4	3	2	1
4.	I am satisfied with my progress in my study of English.	5	4	3	2	1
5.	The study of literature is an important part of my education.	5	4	3	2	1
6.	The study of composition is an important part of my education.	5	4	3	2	1
7.	I enjoy reading books.	5	4	3	2	1
8.	I enjoy writing.	5	4	3	2	1
9.	I enjoy poetry.	5	4	3	2	1
10.	I enjoy plays.	5	4	3	2	1
11.	Word study is an important part of English.	5	4	3	2	1
12.	A well-developed vocabulary is an important asset to everyone.	5	4	3	2	1

		Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
13.	Student themes and assignments should be neat, well-written, and grammatically correct.	5	4	3	2	1
14.	My speech and writing are a reflection of my self-image.	5	4	3	2	1
15.	Learning to speak in front of a group is important to my personal development.	5	4	3	2	1
16.	Effective communication with others is important to me.	5	4	3	2	1
17.	My studies in English have helped me better organize my thoughts in both speaking and writing.	5	4	3	2	1
18.	My achievement in English affects my achievement in other classes.	5	4	3	2	1
19.	It is important for a student to be able to determine the accuracy, purpose, and value of what he reads.	5	4	3	2	1
20.	Each student in English should be allowed to progress at his own rate and not be tied down to the speed of other members of the class.	5	4	3	2	1

EVALUATION OF MY STUDY OF ENGLISH PRIOR TO THIS YEAR

1. What I have liked about English

2. What I have not liked about English

3. How many books did you read last year?

0 ______ 1-5 ______ 6-10 ______ 11-15 ______ 16 or more______

EVALUATION OF MY STUDY OF ENGLISH THIS YEAR

1. What I liked about English this year

2. What I disliked about English this year

DIAGNOSTIC TEST

Effective Expression

Directions: Choose the correct word in the sentences below.
Write a or b on your answer sheet.

1. I (a. except, b. accept) your offer; it sounds good.
2. The typist (a. which, b. who) was ill is feeling better.
3. The child has (a. laid, b. lain) down to rest.
4. The largest city in the state is often its (a. capital, b. capitol).
5. With (a. who, b. whom) did you go to the dance?
6. Please (a. sit, b. set) my cup of tea right there.
7. Are you (a. all ready, b. already) for the big game?
8. This is a matter to be settled between the boss and (a. I, b. me).
9. The six boys found that they had only one dollar (a. between, b. among) them.
10. The boys have (a. broke, b. broken) Mrs. Appleby's picture window again.
11. The stock market trend seems to (a. effect, b. affect) business in general.
12. Try (a. to, b. and) visit me on your next trip East.
13. I made out this invoice (a. like, b. as) you told me to.
14. I (a. implied, b. inferred) from Mr. Collin's speech that he approved of the administration's farm policy.
15. In the first row of the orchestra sat Robert and (a. I, b. me).
16. Will everyone please remember to bring (a. his, b. their) own material?

17. John is the boy (a. who, b. whom) will do a good job.

18. I have (a. drank, b. drunk) six cupfuls of water already.

19. Anyone who has (a. his, b. their) library card may check out a book.

20. Our firm subscribes to the (a. principal, b. principle) of promoting those who show tangible results.

21. Please use the machine (a. as, b. like) you have been told to.

22. The dog lost (a. it's, b. its) collar while he as at the river.

23. The office boy has (a. rung, b. rang) for Western Union.

24. Each of the boys (a. is, b. are) going to the movies.

25. Phil drove Mary and (a. I, b. me) to the game.

26. Consumers are now feeling the (a. effect, b. affect) of increased production.

27. Either Jane or Jim (a. write, b. writes) a letter every day to their mother.

28. The bank will (a. lend, b. loan) me up to $5,000.

29. Jim as well as Jane (a. go, b. goes) to the movies once a week.

30. (a. Their, b. there) books are over (31. a. there, b. their) on the table.

Spelling

Directions: In each group of words below there may be one misspelled word. Find the misspelled word in each group, and write the letter on your answer sheet.

1. a. captain
   b. seperate
   c. athletics
   d. none

2. a. particularly
   b. equipment
   c. occurred
   d. none

3. a. acommodate
   b. prejudice
   c. accidentally
   d. none

4. a. attendance
   b. discipline
   c. significance
   d. none

5. a. tradegy
   b. predominant
   c. imagination
   d. none

6. a. grammer
   b. noticeable
   c. colonial
   d. none

7. a. a lot
   b. yield
   c. wierd
   d. none

8. a. disappoint
   b. carrying
   c. intelligent
   d. none

9. a. magazine
   b. reguler
   c. difference
   d. none

10. a. hungry
    b. privilige
    c. material
    d. none

11. a. definitly
    b. several
    c. tomorrow
    d. none

12. a. signal
    b. populer
    c. humor
    d. none

13. a. library
    b. surprise
    c. environment
    d. none

14. a. abundant
    b. independent
    c. consistant
    d. none

15. a. foriegn
    b. quiet
    c. parallel
    d. none

16. a. across
    b. meant
    c. recieve
    d. none

17. a. desease
    b. frisky
    c. scratch
    d. none

18. a. plural
    b. address
    c. nineth
    d. none

19. a. practice
    b. therefore
    c. entertain
    d. none

20. a. ignorant
    b. government
    c. license
    d. none

Punctuation

Directions: Some of the following sentences are punctuated correctly, and some are punctuated incorrectly If the sentence is punctuated correctly, write r (right) on your answer sheet; if the sentence is punctuated incorrectly, mark w (wrong) on your answer sheet.

1. After the game was over, we went to Bob's party.
2. The car was completely demolished but fortunately nobody was injured.
3. Mr. Banks has retired from business; however he still goes to the office once a week.
4. The fire in Richmond on February 15, 1920, took four hundred lives.
5. Yes I will definitely be there at four o'clock.
6. The surgeon laid down the scalpel, the man's life was saved.
7. The storm being over, we resumed our journey.
8. The Queen Mary sailed gracefully out of the harbor, and into the open sea.
9. "We're already five minutes late", said Mr. Quince.
10. The children came, in fact, just to see you.
11. Bob the baker met Bob the barber on Main Street.
12. One of the boys called Mr. Wrangle, the new industrial arts teacher, a square.
13. The escaped criminal is desperate, therefore, he must be recaptured immediately.
14. There were four items missing: shoes, an umbrella, a wallet, and a fountain pen.

15. How many of you are going to the movies tonight.

16. Finny is a character in John Knowles' "A Separate Peace."

17. Ten boy's football helmets were too small for them.

18. Father asked, "Where have you been all evening?"

19. I had three Bs on my report card this time.

20. Present at the party were my sister, Barbara; her husband, Jim; and their son, Tom.

21. Mr. Robert J. Ward lives at 1424 Adams Avenue, South Bend, Indiana, 12037.

22. John ate all of his mothers birthday cake.

Paragraph Organization

Directions: The sentences given in A and B have been taken word for word from the authors' works, but the order of the sentences has been scrambled. First find the topic sentence and then select the best logical arrangement of sentences from those given below.

A. 1. It was he, too, who vanquished the mighty Philistine with his slingshot.
2. But upon Saul's death David came back and ruled Israel for forty years.
3. It was he who charmed the sad-faced Saul with his songs.
4. David, the shepherd lad who lived in the hills of Judea, was the sweetest singer in all Israel.
5. Later he incurred the anger of Saul and was driven from court.

a. 1 - 3 - 2 - 5 - 4
b. 4 - 2 - 1 - 3 - 5
c. 5 - 3 - 1 - 4 - 2
d. 4 - 3 - 1 - 5 - 2
e. 2 - 4 - 5 - 3 - 1

B. 1. In mild coastal gardens, this happens gradually as spring sneaks up without much fanfare.
2. Late winter color heralds the approach of spring in all areas of the Southwest.
3. And in colder areas of the mountains and high desert, the appearance of the first buds on a deciduous shrub or tree is downright exciting after winter's snow.
4. Farther inland, bulbs, and flowering trees attract more attention.

a. 1 - 3 - 4 - 2
b. 2 - 1 - 4 - 3
c. 4 - 3 - 1 - 2
d. 3 - 1 - 2 - 4
e. 2 - 4 - 3 - 1

PROGRESS REPORT

Name: ________________________________ Nine-Week Period: 1 2 3 4

Course: ________________________________ Teacher: ________________

Days Absent: ____________ Days Tardy: ____________

Needs Improvement

______ 1. Comes to class with materials needed
______ 2. Hands assignments in on time
______ 3. Participates in class discussions
______ 4. Spends adequate time on assignments
______ 5. Cooperates with classmates and teacher
______ 6. Fulfills his potential for learning
______ 7. Accepts responsibility
______ 8. Demonstrates self-discipline
______ 9. Takes pride in his learning
______ 10. Tries to be creative in his work

Comments

Student's Signature ________________________________

Parent's Signature ________________________________

HUMANIZING REPORTS OF STUDENTS' PROGRESS

INTRODUCTION

Both the teacher and the pupil are involved in the teaching and learning situation but reports of pupil progress generally relate only to the performance of pupils. The un[illegible] assumption of progress reports written by teachers is oftentimes one of "I did a good teaching job but you (the pupil) did a poor learning job." Traditionally, we have made the progress report a one-sided coin when in fact it is a two-sided coin. The tragedy of this practice is that it divides rather than unites the two parties in the teaching-learning situation. There is no defensible reason for the pupil having a feeling of "I failed." What he needs to feel is "I have a problem that I can identify and solve with the help of my teacher." What the teacher needs to feel is that there is a problem to be solved and that a joint search by teacher and student is indicated. Teacher and student are in the teaching-learning situation together. They need to learn to think together, cooperatively and creatively about ways and means of solving whatever problems that develop. They do not need to be enemies. They need to be partners.

THE REPORT FORM

The progress report form outlined on page 3 has several features that are believed to open the door to humanizing teacher-pupil relationships. Here are suggestions for the use of the form.

1. The items on the form should be discussed by teacher and pupil on a person-to-person basis before the teacher completes the Progress Report to be issued the fifth week of each course.
2. The items on the form should be marked or checked by the student prior to teacher marking or checking.
3. The significant psychological factor contained in the report form is "There is a problem here." What is meant is that a problem exists and that neither the teacher nor the pupil should attempt to affix blame or responsibility. What is needed is an attitude of "We have a problem. Let us search for a solution."
4. It is assumed that forcing both the teacher and the pupil to choose between "adequate" and "there is a problem here" permits as much discrimination as is needed to serve the purposes of reports to parents, and the valid interests of teaching and learning.

(Adapted from Search.)

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EVALUATION REPORT

____________	____________	____________
Teacher's Signature	Subject and Grade Level	Student's Signature

Teaching Ratings		Questions	Pupil Ratings
A. Adequate ____ B. There is a problem ____	1.	Some members of the class learn more than others. How do you feel about your learning?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem	2.	Do you take part in day to day discussion and ask frequent questions in this class?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	3.	Some students work harder to learn than others. What about your effort to learn?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	4.	Sometimes students learn almost as much as their capacity to learn. How do you compare what you actually learn with what you could learn?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	5.	Does learning the skills and abilities necessary for progress in the class come fairly easy for you?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	6.	How do you feel about the amount of time you spend in out-of-class preparation?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	7.	Does the content in this course have any effect on your thinking and decision making outside of school?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	8.	Do you cooperate with your classmates and your teacher in making this class interesting and worthwhile?	A. Adequate ____ B. There is a problem ____
A. Adequate ____ B. There is a problem ____	9.	Do you generally look forward to attending this class?	A. Adequate ____ B. There is a problem ____

LEARNING IN THE SMALL GROUP

The small group is one of the most important educational innovations. We could survive without the large group. But without the small group we could inevitably fail in our educational task. The reason is simple: it is only through the small group that we can multiply the opportunities for pupil teacher interaction. And very significant kinds of learning take place only through such interaction.

This interaction becomes of prime importance for the student. He learns best when he is involved actively in the learning process, and the small group most effectively provides for such involvement. In the small group the student is seen as the individual learner--he cannot be ignored; he cannot get lost as a passive listener. The shy student finds himself more at ease and gradually begins to speak and open up to the few who are with him. The talkative student who enjoys impressing a large class feels a bit different when only five or six are sitting with him, and he begins to listen. And the students are perceptive of the value of the small group. Frequent surveys reveal overwhelming student approval of the small group as a learning environment.

The teacher also benefits in very obvious ways. He finds himself functioning in a different kind of role because the setting demands such a change. We have frequently heard that "Changing a schedule won't change the teacher." Don't believe it. We have found that scheduling the teacher for a small group does change teacher behavior. Even the most dogmatic and didactically-oriented teacher finds that he just can't lecture to five or six students. Our experience has been that once teachers have been successfully introduced to small groups, they want more and more time for them.

Incidentally, we have found small groups very effective as a way of working with problem students. Use this as a general maxim: if you can teach it in a group of 27, you can teach it better in a group of 10!

Given its basic importance, how do we schedule for the small group? There are those who say it should not be scheduled. Let the teacher divide his class group when he sees the need for it, the argument goes; thus achieving greater flexibility. Unfortunately, the average teacher does not operate this way. Given the option, most teachers would be so obsessed with their need to dominate instruction that they would only very reluctantly and only very occasionally divide their classes into small groups.

We begin then by arguing that the small group is such a vital component of learning that it must be a scheduled activity and scheduled as often as possible.

Given this basic premise, let's turn our attention to other specific matters dealing with the small group.

First, what physical arrangements would make for the best small-group performance? We should not make the mistake of assuming that the small group can function effectively in any kind of environment. Adequate ventilation, proper seating, good acoustics, and attractive environment all produce better discussion. While there has been much well-deserved kidding about the teacher who always wants to "Put our chairs in a circle and begin to discuss," such scorn should not make us forget that for most small group purposes, the arrangement whereby people who are speaking to each other can also face each other produces the most productive exchange of ideas.

How small should the small group be? Possibly no other aspect of small-group learning has been so diligently researched. The research suggests that, first of all, there is, of course, no single ideal size for all groups. The best size depends on the nature of the task and the skills available in the members of the group. It has been suggested by Thelen that for any task-oriented group the ideal size is the smallest number that represents all the required skills necessary for the accomplishment of the task. In a group that is essentially discussion oriented the evidence seems quite clear that five or six represents the optimum number. With a group fewer than five, the individual members feel threatened; they know clearly they are on the spot. Such a threatening situation tends to inhibit free response.

On the other hand, in a group larger than five the amount of participation by the individual members can fall off sharply. The bigger the group, the greater the gap there is between the most frequent contributor and the rest of the group. In a typical class group of thirty, it usually happens that no more than one-third participate actively in a forty-five minute period. Even in the group of twelve or fifteen, you will probably notice that only the most forceful individuals are expressing their ideas.

Teachers should experiment with group size, find to what extent all can be actively involved and, if necessary, subdivide a class of fifteen into two groups of seven or eight. One note about the composition of a small group. One study has indicated, perhaps surprisingly, that heterogeneous groups are superior to homogeneous groups in finding inventive solutions.

So much for the matters of physical arrangement, size, and composition. Let us next turn our attention to the nature of leadership in the small group. Here again there is much confused thinking. There are those who contend that only the teacher can direct the small group. Others insist so strongly on the importance of a student-centered situation that they assert that only the student can lead. Both positions ignore the very simple point that leadership is a function of task. Later we shall attempt to point out more specifically how this is so. Even when student leadership is used, however, merely appointing the student leader does not end the teacher's responsibility. He *must work with the leader, prepare him, help him see the kinds of questions that must be asked, help him evaluate the discussion*. It is usually wise to rotate student leadership. Also, it is considered desirable to use the student observer in the group.

The observer can serve as a summarizer and evaluate progress and, most importantly, can keep track of participation. Most teachers are blind to the extent to which students do not participate in most discussions.

We have heard much talk and have read much about the importance of democratic leadership in a group. A few points perhaps need to be made here. Democratic leadership does not mean *laissez faire* leadership. It means, first, the active participation by the teacher as a guide who has respect for student opinions. It means the teacher must listen to student ideas, must give students a chance to express their feelings, and should within reason permit student preferences to determine the nature of the group task and the method for group attack. In the long run, democratic leadership may be preferred by the group; initially, however, students resent it and prefer the more directive kind of approach. One study showed that in a group with an active leader as opposed to a group with only an observer, the leader-group more frequently arrived at the correct answer, since the leader was able to secure a hearing for the minority viewpoint.

Just as leadership will vary with the nature of the group task, so will the optimum length of time for any single meeting of the small group. As we discuss below the special types of small groups, it will probably be possible for you to make some inferences about the time needed. I would, however, like to make some general observations based on our experiences with two years of small group work. First, we have found that our single module of twenty-three minutes can be effective for some types of discussion. While some teachers complain that it seems a bit too short, I personally have found that it is desirable not to reach closure with the small group but to have students leave with the issues still unresolved, with questions turning over in their minds. Also, some teachers report that our double module of forty-six minutes is just a bit too long for the low ability student to keep a good discussion going. But these judgments are probably best arrived at through your own experience, not by listening to ours. As a very general rule, let me suggest that a thirty-minute period might work well for most small group activities.

What of these small group task to which we have alluded? What can the small group do in the educational setting? Here again there has been a too narrow view of the small group. Some teachers think that the small group must be tied in closely with the content of the curriculum, and they get much upset if each of their small groups does not follow a given large-group presentation.

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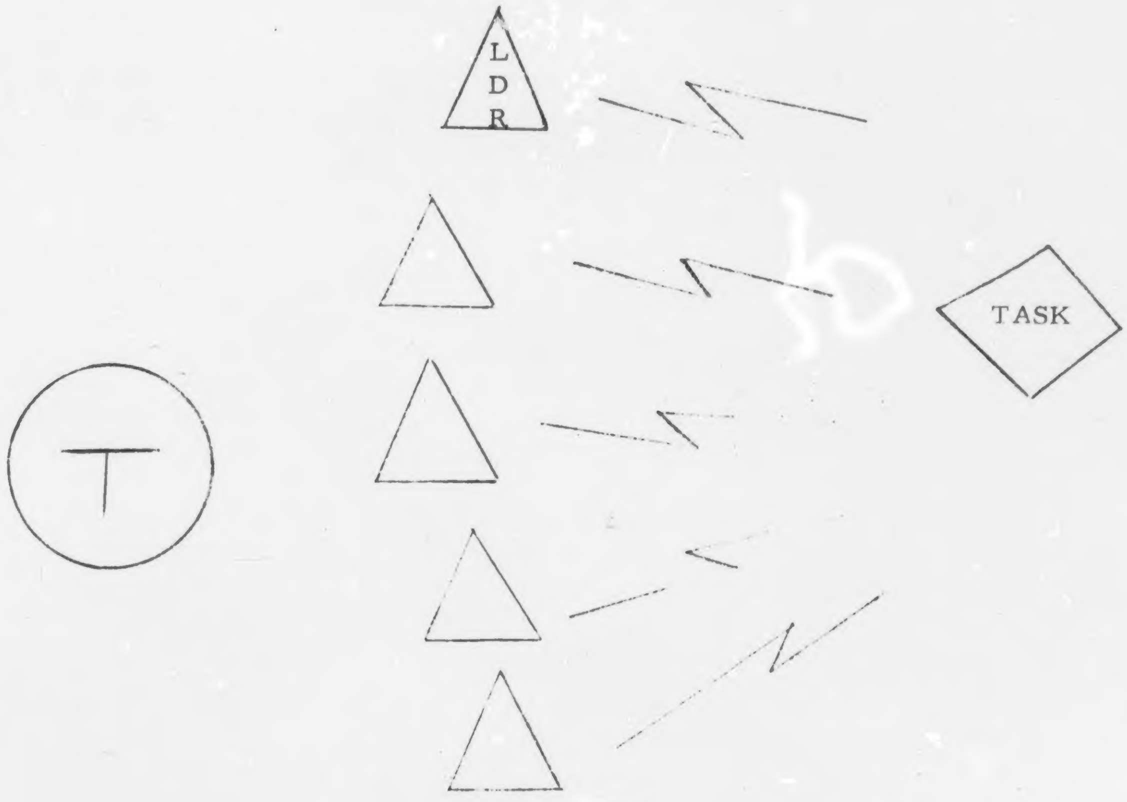
Such teachers are too much concerned with covering the curriculum where they should be concerned with uncovering and discovering with students a world of exciting knowledge. And it is in the small group that uncovering and discovering best takes place. Actually, of course, the small group has numerous roles and functions which can be identified simply by asking, "What can I do with a group of ten that I cannot do just as effectively with a larger group?" I would like to discuss with you several different types of instructional groups.

The first might be called the task group. The small task group can be any effective way of involving students in many types of meaningful work in which each member can make a significant contribution. The rules for the successful task group are known to all of us who have worked unproductively on committees: be sure the task is clearly defined and understood by all; be certain that roles and individual assignments are sharply delineated; provide the necessary resources or indicate where they might be obtained; check closely on the progress of the group and hold them to a realistic schedule; provide for some type of feedback to the larger group through oral, written, and/or audio-visual reports.

This diagram perhaps illustrates the nature of the task groups:



TASK GROUP

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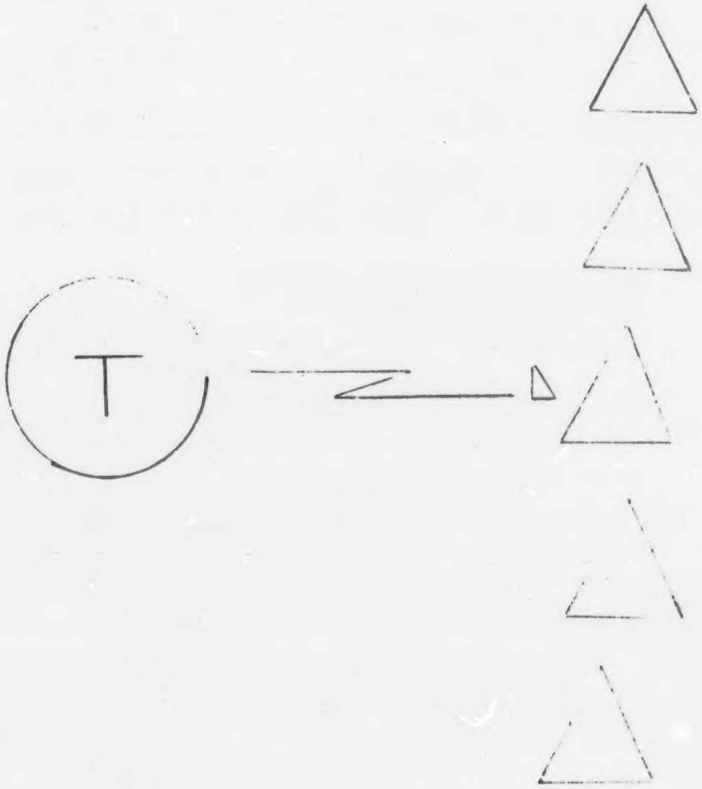
The second type of small group I would designate as the didactic group. In the didactic small group the teacher--or a student leader--presents material with the purpose of informing. There is justification, I think, for the teacher occasionally to use the small group to review, to clarify, to instruct, permitting the students to interact with questions and comments. I think there are certain things a teacher can teach in a small group--and I mean teach--that cannot be taught as well in a class of twenty-seven.

I would diagram the didactic group like this:



DIDACTIC GROUP

The third type might best be called the tutorial. Here the emphasis is on individual instruction, usually of a remedial nature, although it may well be individual instruction, motivation, or evaluation for an independent study project of an advanced nature. The teacher--or again an able student--merely uses the small group session to deal in turn with the individual members. A

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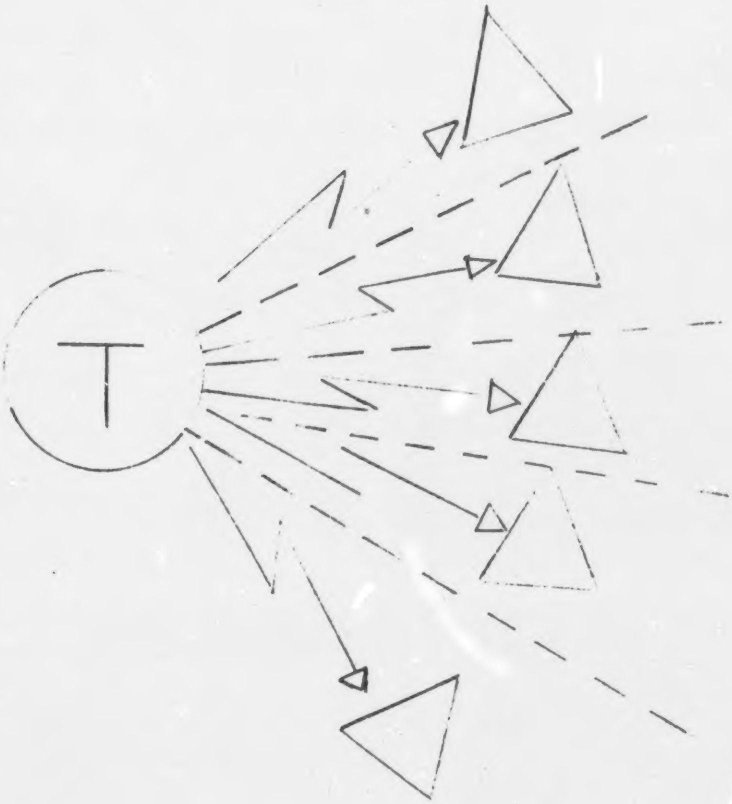
good teacher can probably give effective individual attention to seven or eight students in a half-hour period and accomplish much real benefit for the learner.

The small group tutorial might look like this:



TUTORIAL GROUP

The fourth is one which we term the discursive group. This is the free and uninhibited discussion by students of a topic of prime importance to them. It would be a mistake for teachers either to exclude completely the discursive discussion or to indulge in it too much. It can make a very valid contribution to any class where the subject matter involves controversy or issues of significant interest to students. No preparation is, of course, needed by the teacher except to find the topic of sufficient interest for the class. And the teacher's role is merely one of an interested observer. All he needs to do is stay out of

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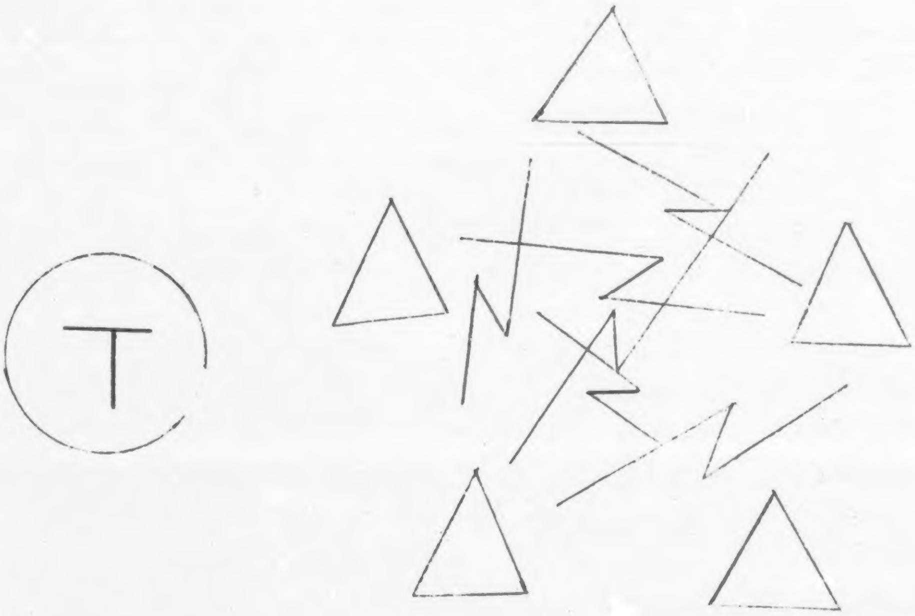
the way. He should listen attentively to student opinion, notice carefully who is taking part, watch closely for student reaction. Teachers, of course, need to be admonished about overusing the discursive approach. It can be a great waste of time and often is productive of nothing except the exchange of prejudices, serving merely to reinforce erroneous ideas. Teachers who boast again and again, "We have the greatest discussion in my class," often are deluding themselves if these so called "great discussions" are only bull-sessions.

The discursive might look like this:



DISCURSIVE GROUP

The fifth kind of small group is perhaps best characterized by the term brain storming coined by Alex Osborn, the originator of the technique. Brain storming, like the bull-session, is free and uninhibited. It tends, however, to be problem centered or solution centered. The teacher's role in "brain storming" is merely to motivate, to get the ball rolling, and then to stay out. The teacher should not criticize, evaluate, or react negatively to any idea advanced in the brain storming session.

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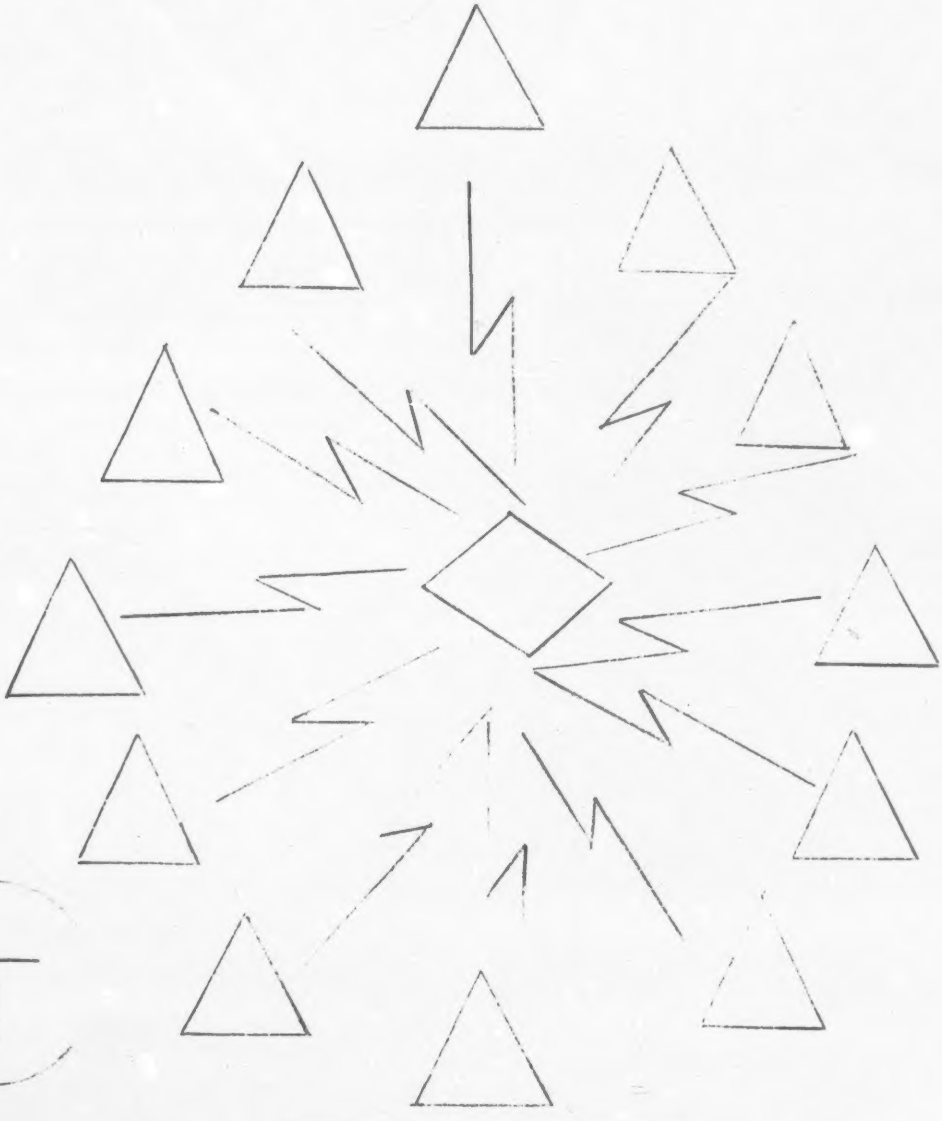
Here are a few suggestions culled from Osborn's books:

1. The ideal number for a brain storming group is about twelve.
2. Choose a subject that is simple, familiar, and talkable. When a problem calls for use of paper and pencil, it usually fails to produce a good session.
3. Criticism is ruled out; adverse judgments of ideas must be withheld until later.
4. "Free-wheeling" is welcomed; the wilder the idea, the better.
5. Quantity is wanted.
6. Combination and improvement are sought. In addition to contributing ideas of their own, participants should suggest how ideas of others can be turned into better ideas, or how two or more ideas can be joined into still another idea.

The diagram below shows the problem-centered concern of the brain storming group.



BRAIN STORMING GROUP

With these major types established, let us conclude with some final general matters.

First, can the small group technique be evaluated? Obviously it can be and it must be. Some suggestions follow: First, there is need for group evaluation which says in effect, "How did we do today?" "Did we reach our goal?" "How many of us participated?" As mentioned before, an observer is of much help here. Second, there is obviously a need for teacher evaluation. But such evaluation should not be purely quantitative. The teacher is unwise who says in effect, "The one who talked the most gets the best grade." The teacher should learn to distinguish between meaningless verbalism and thoughtful analysis; he should learn to treasure the student who makes a few insightful comments and to chasten the garrulous dominator of discussion who really contributes nothing of substance. Finally, there is the need for individual student evaluation. In some cases it might be wise for students to keep a log of the discussions in which they participate.

Since in the small group discussion teacher-student relationships are of key importance, it might be helpful at this stage to turn our attention to this crucial nature of teacher-student relationship. Again, there is no easy answer. The teacher must learn to play it by ear and must respond to individuals. While it is difficult to generalize, perhaps we can be of help by making some suggestions about handling certain typical small-group types. First, what do you do about the hand-waver; the student who constantly thrusts his hand in your face and almost demands your attention? To begin with, you can't ignore him completely. This would only tend to make him resentful or else intensify his demands. Neither should you take the easy way out and call on him any time he has his hand waving. The best answer is to make him see that you value his participation, but you don't want others to be excluded. Second, what about the student who is the constant butt of class ridicule? To begin with he needs your support. The class needs to learn that each of us has a right to be heard and that no student or teacher deserves ridicule. No matter how outrageous his question or answers may be, find something in them to support. Make him see that your class is an open forum for the exchange of ideas, not merely a place where the sycophant can perform.

What about the shy type, the student who rarely answers just because he lacks security? Sometimes it helps, if the problem is especially acute, to talk to the shy student, to encourage him to participate, and to prepare him for the discussion to come. You might say, for example, "John, tomorrow I'd like to discuss the garden symbolism in 'Rappacini's Daughter.' Will you give this your careful attention tonight and be prepared to make some comments tomorrow." Also, it is helpful with this kind of student to ignore the oft-repeated warning about not mentioning a student's name first when asking a question; give the shy student some warning that he has to answer. Don't confront him abruptly with a difficult question. Say something to this effect, "John, I'd like you to give thought to this. The garden in 'Rappacini's Daughter' has a symbolic significance. What do you think the garden really stands for?" Then pause. Don't be afraid of silence, but give him a chance to think by amplifying the question. "Of course, it may not have any symbolic significance at all, but most who have read the story generally are convinced that it does have. Do you have any notion, John, as to what the symbolism may be?"

So much for the shy type. Now let us say something about the diversionist, the student who purposely or unintentionally sidetracks discussion. He must be dealt with firmly. You can answer his question of a diversionary nature briefly and then say, "That's not really the substance of our discussion. Let's get back to the point." At times, of course, the sidetrack can be illuminating and provocative, but for the most part the problem-centered discussion should stay on the track.

Finally, what of the shocker--usually a gifted student who tries to shock you and his classmates by giving some outrageous answer? The obvious answer is not to be shocked, since that is the effect he wants. Deal with his ridiculous answer calmly and quietly but, deal with it effectively. Do not permit nonsense (from any source) to go unchallenged in the classroom.

It is evident that the teacher needs much training to function effectively in all small groups, regardless of the type. What type of training is most effective? He should be knowledgeable about the findings of the specialists in group dynamics and sociometry. Shepard's Small Groups is a good source here. He should explore the use of one of the more promising types of methods for analyzing student-teacher interaction in the small group. The work of Flanders and Amidon looks most helpful here; and Olmsted's The Small Group provides a good summary of other interaction analyses methods. But most of all the teacher needs some in-service training in the school on the spot. We at North Campus have been effectively devoting entire faculty meetings to the matter of the small group, and have used small group demonstration lessons with good effects. I think also the teacher needs much feed-back through observer reports, pupil rating sheets, and audio- and video-tape. The last, I think, has much promise for improving the teacher's performance in the small group.

But we must also help the student grow in his skills with the small group, and these skills can be presented in a large-group lecture. A few suggestions for teachers might be appropriate here:

1. Stress the importance of the small group sessions. Some compulsive students will feel that they are a waste of time and demand that you get on with the "business" of teaching; other students will be tempted to waste the time with frivolous talk.

2. Use the procedures suggested for selecting and training student leaders and observers; have them use an observer evaluation check list.

3. Help the student develop goals and objectives for each discussion: what should we try to accomplish in this session?

4. Stress the importance of listening skills in the small group. Critical listening is especially important here: they need to develop the ability to listen objectively to contrary points of view, to weigh arguments critically, to detect fallacies in thinking, to recognize prejudices.

5. Help them develop the skills of responding--knowing how to differ without animus and rancor, how to take a point made by another and use it as a grist for one's own intellectual mill, how to advance discussion, how to get discussion back on the track.

6. Help students evaluate their discussions. From time to time tape a discussion and play it back for critical evaluation. Take a few minutes at the conclusion of each discussion to ask, "How did we do?"

I hope it is evident from this discussion that the small group serves so many vital functions that all schools regardless of their commitment to modules or to classes should find more and more time for small group activities.

(Adapted from a paper by Alan A. Glatthorn, principal of Abington High School, Abington, Pennsylvania, which was presented to the Institute on Continuous Progress and Cooperative Teaching at the University of North Carolina, Greensboro, N.C. in July 1971.)

SOME STATEMENTS ABOUT WRITING

(Including the "Read--Speak--Write Cycle")

Assume that writing is an extremely complex act which, more often than not, requires of any student a certain amount of rereading, revising, and rewriting. Most writing assignments should be motivated, directed, and illustrated, and some freedom of subject choice should be allowed. Early in the school year the writing activities should be relatively free of technical requirements. Initially, at least, the student learns best through carefully supervised brief practices. More and more restricted assignments can follow, commensurate with his growth in language ability.

Assume that student writing is rarely, if ever, and end in itself but is meant for a particular audience, such as a teacher, a member of the family, a close friend, or classmates. Above all, it is a medium through which the writer develops and expresses his thinking and his creative talents.

Assume that even the most backward student needs to use language for purposes beyond the merely utilitarian. In writing narrative sketches and poems, for example, the writer may exercise the aesthetic part of his nature, derive pleasure from his efforts and, by simply identifying his purposes with those of the literary storyteller or poet, increase his appreciation of the professional writer's craft. Writing with a wide range of purposes strengthens the student's grasp of language for any purpose and thus helps him to become a complete person.

Assume that the student's desire to express an idea freely comes first, that difficulties with the language conventions are important problems but secondary, and the corrections on a composition should be confined to those principles to which the student has been introduced. Assume further that sentence analysis is secondary in importance to sentence building.

Assume that your marks on a composition should include show-how phrasing and interlinear and terminal comments, all of a constructive nature. Honest praise for specific progress and for the following of directions should be given.

Assume that some form of effective review and follow-up should occur after the correction of a composition. It is advisable to schedule such work at the time when the student has just completed the first draft of the succeeding composition so that maximum carry-over and progress can result. The student can use all of his previously corrected compositions for review and follow-up, if these compositions are kept on file in the classroom on in his notebook.

If you have a student whose deficiencies in writing preclude his writing independently at all, begin his training by having him dictate to you what he wishes to say. Ask him to spell orally some of the more difficult words he dictates. Provide him with a dictionary and show him how to use it efficiently. Show him what he has dictated and ask him to read it back to you. Examine the spelling and punctuation with him. Later, an accomplished student can take your place in this process. (In this connection, if you could be assigned a competent student--perhaps a future teacher--he could be of great help to you as a tutor and clerical assistant in your classroom.)

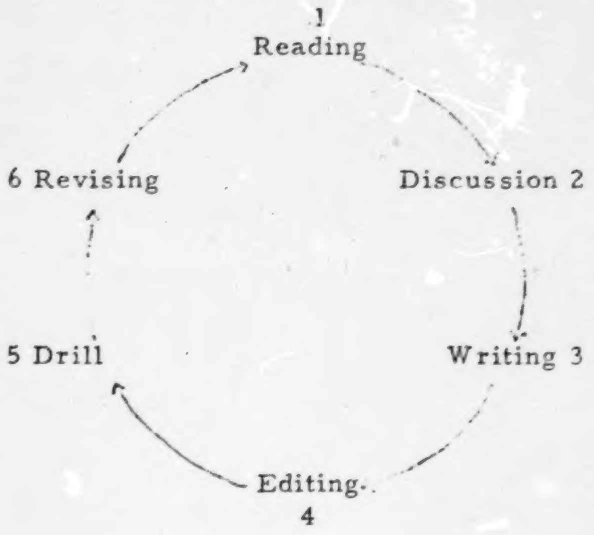
The language instruction should center on performance. In a sense, every composition the student writes is a test of his ability and progress. The corrections are, in effect, a diagnosis of his needs. If his compositions are kept on file, he can profitably review his previous work as he attempts a new paper.

If you lack time, you need not correct every paper the student writes. You can have him write two papers in first draft and then select the one he considers the better, to revise and hand in. Occasionally, as an alternative to marking a paper with formidable red ink, dictate your corrections and comments into a tape recorder, and let the writer do his follow-up work from this personalized message.

Since repetition is one of the laws of learning, make a list of the common problems that persist in the class, as revealed by each set of papers. This diagnosis will guide you in the group restudy, immediately preceding each individual's follow-up of his own pattern of problems.

For the group study you can obtain drill materials from the students' compositions. You can duplicate one or more papers for discussion. You can show several papers for examination with an opaque projector. Or you can prepare transparencies, project the compositions, and make corrections as they are suggested to you by the class. (The student's name should be deleted on the papers used for examination by the class.)

An effective method with any class at the beginning of the year, and with an especially slow class at any time, is to lead the students through what is called the "read-speak-write cycle" (R-S-W cycle):



1. You read to the class--or the class reads from prepared mimeographed material--a brief, unfinished conduct case or problem story which ends with a dilemma. Your role is merely to set up and define the problem, no more.

2. The class discusses the alternate courses of action to solve the problem satisfactorily, carefully considering the consequences of each course.

3. The students write the solution.

4. As the students write, you move among them, quietly marking several problems on each paper with a correction code and, at the same time, listing on a note pad the more common problems. The students correct their work as they write.

5. As soon as the students complete their rough draft, you list the common problems on the board for discussion, and provide a brief drill. The students then complete the editing of their own work. A final draft ordinarily is not prepared, though several of the edited papers may be read aloud.

6. On occasion, when the students prepare a final draft, their writing should reflect what they have learned about the conventions, and they should practice necessary revision techniques: addition, subtraction, rearrangement, and substitution. This revising can better take place after the teacher has read the paper, noted the problems, and returned the paper for follow-up work.

Another unfinished conduct case or problem story is read on another day, and the R-S-W cycle is repeated.

This cycle has several advantages. Critical thinking and writing are strongly motivated. All five language functions are combined within a relatively brief but complete series of activities. The student receives language guidance at the time that he needs it most urgently, with the result that he learns more readily. You can do considerable correcting of papers during the class hour. A repetition of the cycle produces cumulative benefits.

Teaching English to hard-to-motivate students demands patience and equilibrium. It requires that the student be respected and encouraged so that he can develop self-respect and self-confidence. Creative teaching imaginatively taps the student's own latent capacity to be creative, inquisitive, resourceful. Creative teaching means trying innovative methods and breaking with tradition by avoiding boring, ineffective, ritualistic teaching routines.

From the "Teachers' Notebook" for Voices in Literature, Language and Composition (Ginn and Company)

VERBS

Verbs are among the most important words in a sentence. Without them, the most percise noun or the very best adjective is incapable of success in the difficult art of communication. Just as the right noun or adjective contributes to good writing, so does an exact verb.

Find the descriptive verbs in the selection below.

Constance Rourke in Davy Crockett

In this forest, panthers lurked, robbing the hunter of the deer he had killed if he was not watchful, attacking men if startled close at hand. A settler in this region was walking up and down in his cabin with a child in his arms one evening. The door was open, and as he turned away from it a panther slipped in. The door was slammed shut by a sudden wind, the man turned quickly, the panther crouched and sprang. The settler dropped the child and slid to the floor so as to get the beast under him, and by a sudden wrench succeeded in turning so that he could seize the panther by the throat. The strong grasp loosened the animal's hold, and with a ferocious strength the settler rose and hurled him into the wide fireplace where a great pile of hickory logs was burning. Choked and blinded by smoke, singed by the fire, the panther ran up the chimney, out on the roof, leapt, and fled.

ADJECTIVES

I. Write the two degrees of the following adjectives on your own paper.

POSITIVE	COMPARATIVE	SUPERLATIVE
beautiful		
curious		
old		
cloudy		
rich		
agreeable		
simple		
well		
stern		
substantial		
cruel		
little		
smoky		
good		
far		
bad		
strange		
wealthy		
difficult		
famous		
short		

II. If the following sentence is correct, put a C to the left of it. If the sentence is incorrect, correct it. Use the same procedure for 1-20.

1. He peered out of the nearer of the two windows.

2. Your story is good, but mine is even more better.
3. Doris is the most happiest girl I've ever seen.
4. Which is the better of the two books?
5. Who is the youngest, Harvey or Tim?
6. Of the two scientists, Einstein is perhaps the best known.
7. This is the shortest route I know to Spirit Lake.
8. Of all the mountain lakes, this is the most beautiful.
9. Which of the two jackets do you like best?
10. The flowers look more lovelier than ever this year.
11. Traveling in airplanes is supposed to be safer than automobiles.
12. Our dog is more friendlier than yours.
13. New York City has a larger population than any city in the United States.
14. It is difficult to say which problem was the most hardest.
15. The weather couldn't have been worser.
16. He was considered the most reliable boy in school.
17. Our room sold more subscriptions in the magazine drive than any room in the building.
18. He says that if he could train every day he could run more faster than you.
19. Which is biggest, Lake Superior or Lake Huron?
20. The earth is closer to the sun than Mars is.

III. List 10 suffixes that help to identify adjectives. Give 3 examples of words having each suffix.

IV. Write a paragraph about Memorial Day vacation using vivid adjectives. Underline each adjective in the paragraph. Have at least 20 adjectives in the paragraph. Do this on the back of this paper.

V. Answer these questions:

1. What three questions do adjectives answer?

2. What are the two basic positions for adjectives?

3. What can an adjective modify?

ADJECTIVES

Just as the correct noun is essential in good writing, so is the correct adjective. One well-chosen adjective is worth two or three poor ones. Consider the choices carefully. If you decide wisely, your writing will improve in vividness.

Louisa May Alcott in Little Women

Fifteen-year-old Jo was tall, thin, and brown, and reminded one of a colt, for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled into a net to be out of her way. Round shoulders had Jo, big hands and feet, a flyaway look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.

PLURALS AND POSSESSIVES

I. Divide your own paper into four columns and write the following forms of these nouns: singular, plural, singular possessive, and plural possessive.

1. church
2. goose
3. life
4. sky
5. brush
6. mosquito
7. child
8. box
9. tooth
10. trolley
11. sheep
12. chief
13. class
14. lady
15. fireman

II. Write the word in the form suggested and then write a sentence with the proper form.

1. man--pl. poss.
2. noise--plural
3. game--s. poss.
4. branch--pl. poss.
5. deer--s. poss.

6. teacher--s. poss.

7. alumnus--pl.

8. fish--pl. poss.

9. tax--pl.

10. lobby--pl. poss.

AGREEMENT

I. Copy the following sentences on a sheet of paper, then circle the correct one of the two verbs given in parentheses.

1. The President, as well as two aides, (was, were) in the review.
2. Phil, and not Joyce or Sally, (is, are) making the decorations for the party.
3. They (wasn't, weren't) interested in helping us.
4. Christmas, or all the holidays, (appeals, appeal) most to me.
5. Some of us (learn, learns) faster than others.
6. _Popular Sport Stories_ (has, have) been read by every member of the class.
7. The boat to the islands (leaves, leave) dock at noon.
8. Rex, one of the best fox terriers in his class, (is, are) sure to win first prize.
9. Several of the older boys, including my brother John (is, are) taking the college entrance exam.
10. (Doesn't, Don't) Bryan want to do the weeding?
11. Todd, as well as several other boys (was, were) left on the table by mistake.
14. My father, like many baseball fans, (plans, plan) to attend the opening game of the series.
15. Neither of his parents (wants, want) him to take up scuba diving.
16. There (is, are) too many books in my bookcase now.
17. It (doesn't, don't) matter how you go, as long as you get there.
18. The museum, which has a large collection of Rembrandt's paintings, (has, have) made plans to acquire one more.
19. (Doesn't, Don't) all of you remember the difficulty we had with agreement?
20. Both of the swimmers (is, are) hoping to become members of the Olympic team.

II. Copy the following sentences on a sheet of paper. In some of the sentences, the verbs do not agree. If the verb and subject agree in a sentence, write _C_ before the sentence in the margin of your paper. If the verb does not agree with its subject, mark out the incorrect verb and write the correct verb in the left margin beside the sentence.

1. The jury has returned its verdict.
2. Apple pie and cheese is his favorite dessert.
3. Either Judy or Joan are supposed to be there.
4. Neither of the men leaves until five o'clock.
5. Several of the girls in the chorus are absent today.
6. He don't do very well in the track meets.
7. Neither Lois nor her sisters was going to the dance.
8. There's one pair of candlesticks on the table.
9. Do every one of the committee members think that Russ will win the election?
10. Several of the boys appear to have colds.
11. Trudy, as well as her two sisters, seems to have a knack for cooking.

12. Neither of us care to go.
13. Each of the basketball fans were excited by the game.
14. A few other things, in addition to this speaking voice, has contributed to the candidate's success.
15. There is few that can equal his ability.
16. Not one of these horses is dangerous.
17. The Three Musketeers deals with the period in French history from 1625-1665.
18. Neither Dave nor Helen have any intention of going to the dance.

CAPITAL LETTERS

I. Copy the following sentences on a sheet of paper and correct any errors in capitalization.

1. The United States is a member of the north Atlantic Treaty Organization.
2. In the spring, Joe is leaving for italy.
3. Do you read the saturday evening post?
4. Jill is visiting aunt Marie.
5. Her favorite subject is Science.
6. we had a holiday may 30, memorial day.
7. our neighbors moved to the southwest.
8. Tampa, flordia, is farther west than baltimore.
9. my father works for general electric company.
10. The ship stella polaris is at sea.
11. the public library is near forty second street.
12. he bought a remington typewriter.
13. do you like the irish folk dances?
14. bill is taking math and english in summer school.
15. he wants to go to High School next year.
16. his father, colonel allen, is a graduate of west point.
17. jack reynolds is president of the new french club.
18. have you ever read the story of my life?
19. all of us like swiss cheese.
20. did you see mayor black in the parade?
21. Cal's favorite subject is physical education.
22. the alaska highway was first called alcan.
23. mauna loa is on the island of hawaii.

II. Copy the following sentences and insert end marks and commas where needed.

1. Jack are you the one who brought the maps pictures and pamphlets
2. what a relief the cool weather is
3. send the letter to 465 Delaware Avenue Buffalo New York
4. Is this your sweater Nan or does it belong to Edie
5. The United States is rich in iron oil copper coal and timber
6. The sky darkened the wind blew and the rain came down in torrents
7. The debate in my opinion was a failure
8. Linda feigning a headache did not volunteer
9. Zagrob a city in Yugoslavia is building up its tourist trade
10. watching table tennis Carol complained of a stiff neck
11. Why of course you may borrow my bike
12. Yes Mary you may borrow the book after I have read it

PUNCTUATION

Copy the following sentences on a sheet of paper and punctuate them correctly.

1. That examination by the way said Harry will be hard.
2. Phil has a terrier Fred a bulldog.
3. For a long time all was peaceful in the household of the newlyweds however before long the mother in law arrived.
4. The poet who wrote The Hollow Man was T.S. Eliot who was born in St Louis Missouri.
5. Betty said Its your move first
6. As we stood silently at this gentle place we wondered what stories these people could tell about early settlements about the hardships of pioneers or about the terrors of the wilderness for perhaps they once had trouble with Indians
7. I will sail on the Queen Mary at 9 30 p m
8. Edward often uses phrases like the cats meow in his English papers.
9. The British word for elevator is lift
10. The teacher instructed the class to include the following an introduction the body and the conclusion
11. The witness testimony was short clear and important
12. After reading from Mark 21 1-5 Nancy asked (whose or who's)
13. Beethovens Moonlight Sonata is one of my favorite pieces cried Janis.
14. Gary will be an all American track and football star in June 1972
15. Only twenty four of the womens cakes were eaten at the party
16. Mirages do appear in the desert but you can also see them when you look at a hot dry highway
17. Walking back and forth at the traffic light Leonard waved his papers under cab drivers noses and pedestrians chins
18. He found many p s in the margin of his English paper
19. My sister in laws brother is a sweet dear relative of mine.
20. The gold rush of 49 was the subject of the class which met on Tuesday May 1.
21. Its clear that Dads letter wont be printed in Scholastic Magazine.
22. We had to think quickly there was little time
23. We have a factory in Salem Ohio an office in Buffalo New York and a mill at Andover Massachusetts.
24. The famous architect Frank Lloyd Wright designed the building consequently its style was modern.
25. Mr Ray owner of the farm offered me his own horse.
26. Yes you may go on the first bell cried the happy exasperated teacher
27. Students who skip school or chew chewing gum must be punished
28. As You Like It which was written by Shakespeare was a funny clever play
29. Whenever the student sees the teacher approaching he runs behind the post
30. Maps charts paintings and photographs covered the walls and in my opinion gave the classroom an interesting appearance

31. The taxpayers voted in favor of a new school building a site for the structure will be chosen next week
32. He had come to the meeting quite unprepared that is he had forgotten his notes
33. At 32 Reeves Street San Francisco California is an office sign reading Know Your Future do you think many people go there
34. Oh all right you win however Id much rather talk wouldnt you
35. He offered the following excuses for not having his homework a good TV show unexpected guests and a lack of sleep
36. Its in the Saturday Evening Post and is entitled Canadas New Gold Boom.
37. How many s s in business he asked
38. On Thursday May 26 I finish studies in Durham North Carolina
39. You will Im sure be impressed by the beauty of your campus in the spring

VAGUE AND SPECIFIC WORDS

One goodway to improve your writing is to replace vague and general words with specific words, words that create a clear picture in the reader's mind.

These words may be nouns, adjectives, verbs, or adverbs.

Which of the following two sentences creates a clearer picture? Why?

The fullback went through the line.
The fullback crashed through the line.

By finding more powerful words to replace vague and general ones, you can make your writing more interesting. Fill in the chart below with as many specific, powerful words as you can think of or can find in the dictionary.

go--trudge, limp, charge, race, shuffle, strut, waddle

pretty--

nice--

say--

bad--

good--

fly--

fat--

attractive--

BEST COPY AVAILABLE

TOPIC SENTENCES

SOME OF THE FOLLOWING SENTENCES ARE GOOD TOPIC SENTENCES BECAUSE THEY ARE NARROWED BY SUBJECT AND ATTITUDE. OTHERS ARE NOT PROPERLY NARROWED. PUT A C BY THE SENTENCES WHICH YOU THINK ARE CORRECT. CHANGE THOSE WHICH COULD BE IMPROVED.

1. Summer is the time of hope.
2. Bullfighting is an uncivilized sport.
3. You promised the next dance to me.
4. When I first saw her, my heart stood still.
5. The earth is bombarded daily by dangerous cosmic rays.
6. Jim recently read a book by James Joyce.
7. Dacron draperies give the room a crisp, tailored look.
8. Your rusted and dented car disgraces both you and the neighborhood.
9. Influenza hospitalized everyone in my class.
10. The card catalog lists twenty books about Faulkner.

THE FOLLOWING PARAGRAPH HAS BEEN JUMBLED. FIND THE TOPIC SENTENCE AND UNDERLINE IT.

The forgotten facts of his career have been brought together, out of the obscurity of scattered documents; and fantastic legends, which had gathered about his name, have been laid to rest. The sources from which he may have drawn materials have been explored, and we have been put in a position to know what books influenced his thinking and upon what foundations he built his work. The labors of many men, extending over nearly two centuries and including the work of some of the best minds that have been dedicated to the study of English literature, have rescued the text of his poetry from the corruption into which it had been allowed to fall. There are few poets who owe as much to scholarship as Geoffrey Chaucer. If we are able, more than five hundred years after his death, to form something like a just estimate of the singular power of his genius, it is because scholarship has made clear the way.

Preface to A Chaucer Handbook by Robert Dudley French

NARROWING A TOPIC SENTENCE BY SUBJECT AND ATTITUDE IS OFTEN SUFFICIENT, BUT SOMETIMES WE NEED TO NARROW IT ALSO BY TIME AND BY PLACE. REWRITE ANY TEN OF THE FOLLOWING SENTENCES, NARROWING EACH BY SUBJECT, ATTITUDE, TIME, AND PLACE. UNDERLINE AND LABEL THE SUBJECT WITH AN S, THE ATTITUDE WITH AN A, THE TIME WITH A T, AND THE PLACE WITH A P. SUBJECT AND PLACE MAY BE THE SAME.

1. Small towns are interesting.
2. Walking along a city street is fun.
3. College life is exciting.
4. Being alone with nature does thing to one.

5. Sports are always interesting.
6. Certain kinds of weather seem to please people.
7. Some of my relatives are very dear to me.
8. Outdoor exercise is beneficial.
9. I often think of my boyhood in a place that is far away from here.
10. The district I live in at home has always fascinated me.

BELOW IS A LIST OF BROAD SUBJECTS. NARROW ANY OF THEM. GIVE EACH OF THEM AN EXACT ATTITUDE, TIME, AND PLACE. EX. OUR NEIGHBORHOOD - ON A SUMMER AFTERNOON THE VACANT LOT NEXT DOOR TO OUR HOUSE BECOMES A MINIATURE STADIUM.

1. Cars
2. Winter sports
3. War
4. Indians
5. Responsibility
6. Parents
7. Careers
8. Dieting

WRITE THE MAIN IDEA FOR EACH PARAGRAPH. USE YOUR OWN PAPER.

Castor oil has come out of the medicine cabinet and has gone into industry. Castor oil comes from castor beans. The oil is processed for use in lipstick, rubber, glue, ink, carbon paper and rocket fuels. The increase in the use of castor oil has brought farmers a new cash income.

Germany has given a new look to lifeboats. Made of plastic, the boats are completely enclosed to give users greater protection from the sea. The boats can right themselves from any position. "Bubble" observation domes allow a lookout for help.

Sea otters are making a comeback. Valued for their fur, these friendly animals were almost wiped out by hunters during the 1800's. Now, otters are reappearing at points from California to the Aleutian Islands. A recent count shows their number has risen to more than 30,000.

Once a Connecticut pigeon set out for Europe. After traveling about 800 miles, the pigeon got tired. It "hitched" a ride on an ocean liner, and returned to New York as a "passenger."

Seaweed meal is being tested as an animal feed with surprising results. When fed the meal, cows give more milk, and chickens lay more eggs. Sheep produce more lambs and better wool. The death rate of turkeys has gone down, and pigs fatten up faster. Used as a fertilizer, seaweed helps crops grow.

The clue which finally led to the finding of the nuclear submarine Scorpion 2 miles deep in the Atlantic ocean was a small piece of metal that may not have been from the ill-fated vessel. Sonar and cameras suspended far below the research ship discovered and photographed the 3-to-4 foot piece of metal, but the plate was too deep to recover. Some Navy men doubted the metal plate was part of the sub and even today nobody will say for sure that it came from the Scorpion.

In the following paragraphs, find the topic sentence if there is one. If there is not a clear topic sentence, write your own on your own paper.

I. The electric motor has greatly eased housekeeping. A willing, tireless helper, the electric motor operates the dishwasher, cleaning glassware and china far better than tired hands can do the job. A motor runs the garbage disposal that puts waste into particles that can be washed down the drain. An electric motor operates the carpet sweeper and the wax polisher. A motor even drives the clothes washer and the dryer.

II. The origin of furniture as we know it goes back to ancient Egypt. The Egyptians had stools, chairs, chests, tables, and beds, examples of which can be seen in museums today. They put such everyday objects in their tombs. They also painted scenes of daily life on the walls of the tombs. Some of these were indoor scenes which showed furniture in great use. Many centuries later, when the sealed tombs were opened, examples of both the real and the painted furniture were found.

III. The sport of archery has long been associated with tales of romance and valor. We all know the story of Robin Hood and his band of merry archers who roamed Sherwood Forest. We know too of William Tell, whose skill with a bow saved his life. Many a tale set in early England tells of picturesque and colorful main events at country fairs.

IV. Carrying a load of freight or a man, a camel can go for ten to sixteen days without water and can travel long distances over hot, shadeless sands. It can store as much as fifteen gallons of water in its peculiar stomach. Until the automobile and the airplane were invented, the camel was the only means men had for crossing the deserts of Asia and Africa. It is small wonder that the camel is called the "ship of the desert."

GUIDES FOR WRITING DESCRIPTIONS

When you write a description, ask yourself the following questions about your work:

1. Did you observe your subject closely, whether it was real or imagined?

2. Did you use details of sight, sound, smell, taste, and touch to make your reader get the exact picture?

3. Does the first part of your description convey the mood, tone, and over-all impression that you want to express?

4. Do the details you use contribute to the general effect you want to create?

5. Did you use comparisons to make your descriptions clear?

6. Did you keep one point of view? If you changed it, did you let your reader know?

7. Did you arrange your details in an orderly way, in some pattern, so that they took your reader step-by-step from point-to-point in the description?

8. Did you use any special ways to create an effect in the description; for example, a bit of conversation?

PARAGRAPH DEVELOPED BY EXAMPLE

Choose one of the topic sentences given below. Make a "working" outline. Then, write the paragraph by using examples (150 words). Write on every other line. You may use the back of the page. Watch spelling and punctuation.

1. People can be rude without knowing it.
2. A student's attitude toward a class can affect his grade in that class.
3. Justice is often blind.
4. Poverty cannot always be avoided.
5. America offers many opportunities for her citizens.
6. Rock music often has a real message.
7. (Your own choice.)

PARAGRAPH DEVELOPED BY GIVING REASONS

Choose one of the following sentences and make a topic sentence for a paragraph. Then make a "working" outline. Next, write the paragraph giving reasons to support your topic sentence (about 150-200 words). Write on every other line. You may use the back of the page. Watch spelling and punctuation.

1. The United States should stay (or get out of) the war in Viet Nam.
2. Rock music is the best (or worst) kind of music.
3. The best movie I have seen is ________________________ .
4. If I had a thousand dollars, I would buy ________________________ .
5. If I could change one thing at Hermitage, I would change ____________ .
6. (Make up your own topic.)

PARAGRAPHS USING SENSORY DETAILS

Mark Twain in The Autobiography of Mark Twain

I can remember the bare wooden stairway in my uncle's house, and the turn to the left above the landing, and the rafters and the slanting roof over my bed, and the squares of moonlight on the floor, and the white cold world of snow outside, seen through the curtainless window. I can remember the howling of the wind and the quaking of the house on stormy nights, and how snug and cozy one felt, under the blankets, listening: and how the powdery snow used to sift in, around the sashes, and lie in little ridges on the floor and make the place look chilly in the morning and curb the wild desire to get up--in case there was any. I can remember how very dark that room was, in the dark of the moon, and how packed it was with ghostly stillness when one woke up by accident away in the night, and forgotten sins came flacking out of the secret chambers of the memory and wanted a hearing; and how ill-chosen the time seemed for this kind of business; and how dismal was the hoo-hooting of the owl and the wailing of the wolf, sent mourning by on the night wind. I remember the raging of the rain on that roof, summer nights, and how pleasant it was to lie and listen to it, and enjoy the white splendor of the lightning and the majestic booming and crashing of the thunder.

Thomas Wolfe in Look Homeward, Angel

In the morning they rose in a house pungent with breakfast cookery, and they sat at a smoking table loaded with brains and eggs, ham, hot biscuits, fried apples seething in their gummed syrups, honey, golden butter, fried steak, scalding coffee. Or there were stacked batter-cakes, rum-colored molasses, fragrant brown sausages, a bowl of wet cherries, plums, fat juicy bacon, jam. At the midday meal they ate heavily: a huge hot roast of beef, fat buttered lima beans, tender corn smoking on the cob, thick red slabs of sliced tomatoes, rough savory spinach, hot yellow corn bread, flaky biscuits, a deep-dish peach and apple cobbler spiced with cinnamon, tender cabbage, deep glass dishes piled with preserved fruits--cherries, pears, peaches. At night they might eat fried steak, hot squares of grits fried in egg and butter, pork chops, fish, young fried chicken.

Henry Beston in "The Headlong Wave"

The sea has many voices. Listen to the surf, really lend it your ears, and you will hear in it a world of sounds: hollow boomings and heavy roarings, great watery tumblings and tramplings, long hissing seethes, sharp rifle-shot reports, splashes, whispers, the grinding undertone of stones, and sometimes vocal sounds that might be the half-heard talk of people in the sea. And not only is the great sound varied in the MANNER of its making, it is also constantly changing its tempo, its pitch, its accent, and its rhythm, being now loud and thundering, now almost placid, now furious, now grave and solemn-slow, now a simple measure, now a rhythm monstrous with a sense of purpose and elemental will.

PARAGRAPH DEVELOPED BY COMPARISON OR CONTRAST

Choose one of the following subjects and make a topic sentence for a paragraph; then make a "working" outline. Next develop a paragraph of approximately 150 words by comparison or contrast. At the top of your paper, indicate whether the paragraph has been developed by comparison or contrast. Write on every other line. You may use the back of the page. Watch spelling and punctuation.

1. High school and junior high school
2. Movies and television
3. Water skiing and snow skiing
4. Football and baseball
5. A foreign car and an American car
6. City life and suburban life
7. Early explorers of America and today's astronauts
8. Modern buildings and old buildings
9. Team sports and individual sports
10. High school and middle school
11. (Your own choice.)

PARAGRAPH DEVELOPED BY RELATING AN INCIDENT

Choose one of the following paragraph "starters" and make a topic sentence. Then make a "working" outline. Next, write the paragraph you have outlined, relating an incident (about 150-200 words). Write on every other line. You may write on the back of the page. Watch spelling and punctuation.

1. The proudest moment of my life

2. The most embarrassing experience of my life

3. The most frightening experience of my life

4. I learned my lesson the hard way!

5. I never laughed so hard!

6. (Make up your own "starter.")